

# The HYMN

JANUARY 1980

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OF RELIGION

VOLUME 31 NUMBER 1

ISSN 0018-8272



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*The Hymn* is a quarterly, published in January, April, July, and October by the Hymn Society of America, Inc. Opinions expressed in *The Hymn* are not necessarily those of the Editor or of the Hymn Society of America.

Membership in the Hymn Society, including the *Papers* of the Society, *The Stanza*, and *The Hymn* are: Regular membership (personal) \$15 per year; Student membership \$6; Institutional subscription \$15; Supporting membership \$25; Contributing membership \$45; Life membership \$250; Patron \$500; and Benefactor \$1,000.

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Typography and printing by Simmons Press, Inc. New Orleans, Louisiana.

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# *The* **HYMN**

JANUARY 1980

Published by the Hymn Society of America

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**ON THE COVER:** Selina Hastings, Countess of  
Huntingdon, 1707-1791. Courtesy of the Metropolitan  
Toronto Library Board. See page 33.

# Editor's COLUMN

In this issue *The Hymn* begins a new decade with several new features. The "1980 Hymnic Anniversaries" by Dean B. McIntyre is greatly expanded over past listings, divided into text, tune, and author/composer anniversaries. He has also provided a "Commemorative Festival of Hymns for 1980." (If you hold such a festival, please send a program to the HSA National Office.) Another new feature, designed to meet practical needs of local congregations, is James R. Sydnor's four-part series of articles on "How to Improve Congregational Singing." "Issues in Hymnody," a series inaugurated by Erik Routley in his article on sexist language in hymns, is yet another new feature.

The July 1979 issue included a bibliography of theses and dissertations related to American hymnody. With this issue we begin what we anticipate will become an annual listing of all theses and dissertations related to hymns which are either in progress or recently completed. This list will be of particular use to colleges and seminaries offering graduate studies.

Austin C. Lovelace is no stranger to our readers. We welcome him as the writer of the Hymns in Periodical Literature column for 1980.

A small but significant development in hymnody is the recent appearance of Third World hymns in Western hymnals. Robert H. Mitchell introduces and interprets this cross-cultural development and provides a helpful list of resources.

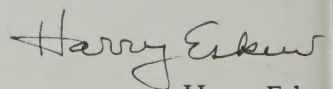
For several decades Ernest K. Emurian has used drama to tell the

story of hymns. He describes how he has done this in his congregation and encourages others to do so.

The three new hymns published here have been selected by the Hymn Promotion Committee as the best from the large number of hymns received by the HSA apart from its periodic hymn competitions.

The reviews of Edward J. McKenna and Wilbur Held evaluate recent Roman Catholic and Episcopal hymnals. Two additional reviews relate to shape-note hymnody: the facsimile reprint of *The New Harp of Columbia* (reviewed by James A. Rogers) and Buell Cobb's book-length study of *The Sacred Harp* (reviewed by James Scholten). An extensive review by Lionel Adey is given to Susan Tamke's study of Victorian hymns as indicators of social attitudes. The final review by Howard G. Hageman treats a subject little known to most of our readers: the development of Dutch congregational song, a subject described (in Dutch) by A. C. Honnert and others.

The index to the 1979 issues is for the first time included in the center rather than at the end and is stapled separately. This will enable readers (and librarians) who bind each volume of *The Hymn* to remove easily this index and have it bound with the 1979 issues. A special word of thanks to Deborah Loftis for her extensive work in preparing this index.

  
Harry Eskew



# President's

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## MESSAGE

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According to the calendar we are now in the "eighties" and we begin a new decade.

During the 70s the Hymn Society experienced a reorganization, a new constitution, a relocation from New York to Ohio, a new look and a new editor for *The Hymn*, and a new job in an executive director. We face the 80s a more mature Society, a better-equipped organization with greater membership from a wider geographical distribution than a decade ago.

The 60s brought dramatic upheaval in the music of our world, and the music of our churches felt the impact. While not all of this can be labeled beneficial or uplifting, much good has resulted.

Interest in things hymnological has increased. The writing of hymns and hymn tunes has increased. The publishing of hymnals and compilations of hymns and hymn tunes has increased. All of this suggests a greater acceptance of new texts and tunes. Creative writers sense the spirit of our day and are attempting poetic and musical expression appropriate to the contemporary scene.

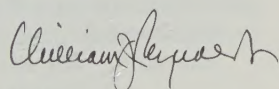
Church music leaders, hymnal committees, ministers, and ministers of music seem to be more discerning and perceptive in their choices and

judgments. Yet, in this highly subjective area there remains great diversity of taste both in words and music. We still labor in the vineyard of strong likes and dislikes—preferences without reason, preferences because of sentimental association—with little expressed desire to change.

Yet, the 80s offer new opportunities for us and the Hymn Society faces the challenge of a new decade with great expectancy. Twenty years ago we did not anticipate all that would happen in the 60s. Ten years ago the Society could not predict the path it would walk in the 70s that brought us to today.

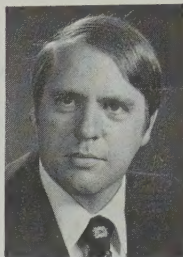
We cannot see down the decade before us, but we move into 1980 with confidence. As we share in the work of the Hymn Society, we encourage churches, ministers, church leaders, organists, choir singers, congregational members, teachers and students of hymnology to sing, study, write, compose, and share in the exciting venture of congregational song—wherever they are, however their interests and talents direct them.

1980, here we come!



William J. Reynolds

## Dean B. McIntyre



Dean B. McIntyre is minister of music of the First Christian Church (Disciples of Christ) in Eugene, Oregon. He is a graduate of California State College at San Bernardino (B.A., organ) and is currently doing graduate work in music history at the University of Oregon.

(This festival celebrates the anniversary of the composition or translation of hymn texts or tunes and the anniversaries of their authors or composers.)

PRELUDE: "Prelude on HYFRYDOL" by Healey Willan ..... born 1880  
(Commemorating the 100th anniversary of the composer's birth and the  
150th anniversary of the hymn tune's composition by Rowland Prichard  
From *Ten Hymn Preludes for Organ, Set I*; Edition Peters No. 6011)

## CALL TO WORSHIP

PROCESSIONAL HYMN: "O come, all ye faithful" . . . . . translated 1880  
(Arranged by David Willcocks in *Carols for Choirs I*; Oxford University  
Press, 1961.)

(Commemorating the 100th anniversary of Frederick Oakeley's translation of the anonymous text.)

Stanza 1: All in unison.

Stanza 5: Choir in parts, a cappella.

Stanza 2: All in parts.

Fig. 2. Change in the rate of polymerization.

Stanza 3: Choir in parts.

Stanza 6: Congregation in unison,  
choir descant.

Stanza 4. All in unison, a cappella.

choir descant.

Stanza 7: All in unison.

## INVOCATION

## THE HYMNS

"Good Christian men, rejoice and sing" by Cyril Alington . . . . . died 1930  
(Commemorating the 25th anniversary of the author's death.)

Stanza 1: All in unison.

Stanza 2: Choir in parts.

Stanza 3: All in parts.

"This is my Father's world" (by Babcock):

TERRA BEATA by Franklin Sheppard ..... died 1930  
(Commemorating the 50th anniversary of the composer's death.)

Stanzas 1 & 2: All in parts.

Stanza 3: All in unison. (Alternate organ harmonization by Richard Purvis, © 1976 by Paragon Associates, Inc.)



"God of grace and God of glory" by Harry Emerson Fosdick .. written 1930  
(Commemorating the 50th anniversary of the text.)

Stanza 1: All in unison.

Stanza 3: All in parts, a cappella.

Stanza 4: All in unison. (Alternate organ harmonization by Robert Elmore, © 1976 by Paragon Associates, Inc.)

"Be Thou my vision" (anonymous) ..... translated 1905  
(Commemorating the 75th anniversary of the English translation by Mary Bryne.)

("Be Thou my vision," choir anthem by Edward H. Wetherill, for SATB mixed voices; Shawnee Press (#A-1004); Delaware Water Gap, Pennsylvania.)

"Hosanna, loud hosanna" by Jeannette Threlfall ..... died 1880  
(Commemorating the 100th anniversary of the author's death.)

Stanza 1: All in unison.

Stanza 2: All in parts.

Stanza 3: All in unison.

"Here, O my Lord, I see thee face to face" by Horatius Bonar published 1855  
(Commemorating the 125th anniversary of the text's publication.)

*Note: All stanzas will be preceded by a brief organ introduction.*

Stanza 1: All in unison. (tune: CONSOLATION by Felix Mendelssohn)

Stanza 2: Choir in unison. (tune: ADORO TE, 13th century plainsong)

Stanza 3: Choir in unison. (tune: PENITENTIA by Edward Dearle)

Stanza 4: All in unison. (tune: MORECAMBE by Frederick Atkinson)

"All creatures of our God and King," translated by William Draper born 1855  
(Commemorating the 125th anniversary of the translator's birth.)

Stanzas 1 & 4: All in unison.

Stanza 5: Congregation in unison with choir descant. (Alternate organ harmonization by Fred Bock, © 1976 by Fred Bock Music Co.)

"O sacred head now wounded,"  
translated by James Alexander ..... published 1830  
(Commemorating the 150th anniversary of the publication of the English translation.)

Stanza 1: Choir in parts.

Stanza 2: Organ setting by J. S. Bach (HERZLICH TUT MICH VERLANGEN, in *The Church Organist's Golden Treasure, Vol. II*, ed. Pfatteicher and Davidson; Oliver Ditson Company, Bryn Mawr, Pennsylvania.)

Stanza 3: All in parts, a cappella.

"A mighty fortress is our God," translated by Frederick Hedge born 1805  
(Commemorating the 175th anniversary of the translator's birth.)

Stanza 1: All in unison.

Stanza 2: All in parts.

Stanza 3: Choir in parts, a cappella (chorale setting by J. S. Bach, #273 of the 371 *Harmonized Chorales*, G. Schirmer, New York.)

Stanza 4: All in unison. (Alternate organ harmonization by David Johnson in *Free Organ Accompaniments to Festival Hymns*, Vol. I (version 2, pp. 27-28), Augsburg Publishing #11-9192.)

"Spirit of God, descend upon my heart" by George Croly . . . . . born 1780  
(Commemorating the 200th anniversary of the author's birth.)

Stanza 1: Women in unison.

Stanza 2: Men in unison.

Stanza 3: All in parts.

"All hail the power of Jesus' name" (by Perronet); MILES' LANE by William Shrubsole . . . . . published 1780  
(Commemorating the 200th anniversary of the tune's publication.)

Stanzas 1 & 4: All in parts.

Stanza 5: Congregation in unison with choir descant. (Alternate harmonization and choir descant by Dale Wood in *New Settings of Twenty Well-Known Hymn Tunes*; Augsburg Publishing House #11-9292, p. 21.)

Awake, my soul, stretch every nerve" by Philip Doddridge published 1755  
(Commemorating the 225th anniversary of the text's publication.)

Stanza 1: All in unison.

Stanza 2: All in parts.

"Ask ye what great thing I know" by Johann Christoph Schwedler died 1730  
(Commemorating the 250th anniversary of the author's death.)

("Ask ye what great thing I know" from *Jesus Christ the Crucified*, by Duane Blakley, with optional brass and percussion instruments; Harold Flammer, Delaware Water Gap, Pennsylvania.)

"Praise to the Lord, the Almighty" by Joachim Neander . . . . . died 1680  
(Commemorating the 300th anniversary of the composer's death and of the hymn's publication.)

Stanza 1: All in unison.

Stanza 2: Congregation in parts.

Stanza 3: Choir in parts, a cappella.

Stanza 4: All in unison. (Alternate organ harmonization by T. Tertius Noble in *Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes*; J. Fischer & Brothers, #F. E. 8175, p. 81.)

## BENEDICTION



RECESSIONAL HYMN: "Love divine, all loves excelling"  
 (by Charles Wesley); tune HYFRYDOL, by Rowland Prichard  
 ..... composed 1830  
 (Commemorating the 150th anniversary of the tune's composition.)  
 Stanza 1: All in unison.  
 Stanza 2: Choir in parts.  
 Stanza 3: Congregation in parts.  
 Stanza 4: All in unison. (Alternate organ harmonization by Paul Bunjes  
 in *Wedding Blessings*; Concordia Publishing House #97-0238,  
 pp. 24-25.)

POSTLUDE: Prelude and Double Fugue in F Minor  
 by Johann L. Krebs ..... died 1780  
 (Commemorating the 200th anniversary of the composer's death. From *J. L. Krebs Orgelwerke*, ed. Zöllner; Edition Peters No. 4179, pp. 16-31.)

## Notes

- One of the advantages of this type of festival is the many categories to choose to commemorate, such as:
  - birth and death dates of authors.
  - birth and death dates of composers.
  - birth and death dates of translators.
  - actual dates of composition or translation or publication.
- The preceding listing of commemorative hymns is only a partial list. There are literally hundreds to choose from.
- The suggested festival program is merely that: a suggestion. Any director or organist can (and should) make alterations, adaptations and changes to fit the particular need.
  - Numerous other commemorative titles or composers may be found to serve as prelude or postlude. Many short arrangements are available to substitute for an entire stanza (see "O sacred Head now wounded," stanza 2).
  - One non-hymn based work has been included in the program, that being the postlude. Some may desire to commemorate an organ composer with a similar work for the prelude, as well.
  - Any hymn may be replaced by an appropriate choir setting, either in full ("Be thou my vision" and "Ask ye what great thing I know") or in part ("A mighty fortress is our God," stanza 3). Any verse may be replaced by a choir-alone hymnal harmonization.
  - Alternate organ harmonizations abound. Those suggested in this program were chosen because of their acceptance by congregations I have served, because of their easy to moderate level of difficulty, and because of their high degree of musicality. The alternate harmonizations published by Paragon Associates ("This is my Father's world" by Purvis; "God of grace and God of glory" by Elmore) and that published by Fred Bock Music Co. ("All creatures of our God and King") may be found in *Hymns for the Family of God* (Nashville: Paragon Associates, Inc., 1976).
- The potential exists for the substitution of metrical equivalents to provide additional or different tunes. The suggested program, for example, has chosen CWM RHONDDA as the setting for "God of grace and God of glory." A second possibility might be Henry Smart's REGENT SQUARE. The degree to which alternate tunes may be exploited is pointed up by the use of four different tunes for "Here, O my Lord, I see thee face to face." Another example may be found in the Recessional Hymn. It is actually the tune, HYFRYDOL, which is being commemorated. The program includes "Love divine, all loves excelling" set to this tune. At another point in the Order of Service, possibly as the Processional Hymn, the same tune may be used with the text, "Come, thou long-expected Jesus."
- All of the hymns listed on the suggested festival program should be familiar to most congregations. Some directors may wish to include less familiar hymns on the program, or they may want to include hymns that are older than 300 years. Others may wish to narrow the time span covered, or to increase the interval of commemoration from the suggested 25 years to 50 or 100 years.

Mark you new 1980 calendar: June 8-10 is the National Convocation of the Hymn Society of America, Westminster Choir College, Princeton, New Jersey. Additional information will be included in the February issue of *The Stanza*.

# 1980 Hymnic Anniversaries

Compiled by Dean McIntyre

## I. Hymn Texts

Anniversary	Date of Publication or Writing	Text (author and commonly used tune)
50	1930	God of grace and God of glory (Harry E. Fosdick, CWM RHONDDA)
75	1905	I stand amazed in the presence (Charles Gabriel, MY SAVIOR'S LOVE) Naught have I gotten but what I received (James Gray, ONLY A SINNER) In loving kindness Jesus came (Charles Gabriel, HE LIFTED ME) Be thou my vision (English translation) (Mary Bryne, SLANE) Be not dismayed, whate'er betide (Civilla & W. Martin, GOD CARES)
100	1880	Tell me the story of Jesus (Fanny Crosby, STORY OF JESUS) God be with you till we meet again (Jeremiah Rankin, GOD BE WITH YOU) Hover o'er me, Holy Spirit (Elwood Stokes, FILL ME NOW) Come to the Savior now (John Wigner, INVITATION) Softly and tenderly Jesus is calling (Will' Thompson, THOMPSON) The Lord's our rock, in him we hide (Vernon Charlesworth, SHELTER) 'Tis the blessed hour of prayer (Fanny Crosby, BLESSED HOUR)
125	1855	From heaven above to earth I come (English translation) (Catherine Winkworth, VON HIMMEL HOCH) Angels we have heard on high (Anonymous, GLORIA) Gracious Spirit, dwell with me (Thomas Lynch, REDHEAD) Here, O my Lord, I see Thee face to face (Horatius Bonar, LANGRAN, MORECAMBE) There is a name I love to hear (Frederick Whitfield, O HOW I LOVE JESUS) Be still, my soul (English translation) (Jane Borthwick, FINLANDIA) What a friend we have in Jesus (Joseph Scriven, CONVERSE)



150	1830	Still, still with Thee (Harriet Beecher Stowe, CONSOLATION) O sacred Head, now wounded (English translation) (James Alexander, PASSION CHORALE)
225	1755	See Israel's gentle shepherd stand (Philip Doddridge, SERENITY) O happy day that fixed my choice (Philip Doddridge, HAPPY DAY) Great God, we sing that mighty hand (Philip Doddridge, WAREHAM)
300	1680	Praise to the Lord, the Almighty (Joachim Neander, LOBE DEN HERREN) Christ is coming, let creation (Joachim Neander, NEANDER or UNSER HERRSCHER) God Himself is with us (Joachim Neander, WUNDERBARER KÖNIG)

## II. Hymn Tunes

Anniversary	Date of Publication or Composition	Tune (composer and commonly used text)
50	1930	TEMPUS ADEST FLORIDUM (Harmonization by Ernest Macmillan; first joining with "Gentle Mary laid her child")
150	1830	HYFRYDOL (Rowland Prichard, Come, Thou long-expected Jesus)  COWPER (Lowell Mason, There is a fountain filled with blood)  LABAN (Lowell Mason, My soul, be on thy guard)
175	1805	I LOVE THEE (anonymous, I love thee, I love thee)
200	1780	MILES LANE (William Shrubsole, All hail the power of Jesus' name)
300	1680	LOBE DEN HERREN (Joachim Neander, Praise to the Lord, the Almighty)  NEANDER or UNSER HERRSCHER (Joachim Neander, Christ is coming, let creation)  WUNDERBARER KÖNIG (Joachim Neander, God Himself is with us)

### III. Authors and Composers

Anniversary	Birth or Death Date	Author/Composer	Text/Tune
25	d. 1955	Cyril Alington	Good Christian men, rejoice and sing
50	d. 1930	Robert Bridges	Ah, holy Jesus, how hast thou offended (translation)
	d. 1930	Harold Green	QUIETUDE
	d. 1930	Franklin Sheppard	TERRA BEATA
75	b. 1905	Elsie Ahlwen	PEARLY GATES
	d. 1905	John Calkin	WALTHAM
	d. 1905	Henry Parr	ST. QUINTIN
100	b. 1880	Mary Bryne	Be thou my vision (translation)
	d. 1880	John Goss	LAUDA ANIMA, ARMAGEDDON
	d. 1880	Frederick Oakeley	O come, all ye faithful (translation)
	d. 1880	Jeannette Threlfall	Hosanna, loud hosanna
	b. 1880	Ira Wilson	Out in the highways and byways of life
125	b. 1855	William Draper	All creatures of our God and King (translation)
	d. 1855	Thomas Kelly	Praise the Savior, ye who know Him The head that once was crowned with thorns; Hark, ten thousand harps and voices; Look, ye saints the sight is glorious
	d. 1855	Philip Pusey	Lord of our life, and God of our salva- tion
	b. 1855	Judson Van De- Venter	All to Jesus I surrender
	b. 1855	Louis F. Benson	The sun is on the land and sea; O thou whose gracious presence blessed; O thou whose feet have climbed life's hill
	b. 1855	John Gower	MEDITATION
	b. 1855	John Jeffery	ANCIENT OF DAYS
150	b. 1830	Charlotte Barnard	BROCKLESBURG, BARNARD
	b. 1830	Elizabeth Clephane	Beneath the cross of Jesus
	b. 1830	George Frazer	God, our Father, we adore Thee
	b. 1830	J. S. B. Hodges	EUCCHARISTIC HYMN
	b. 1830	Lewis Redner	ST. LOUIS
	b. 1830	Alexander Ewing	EWING
175	b. 1805	Sarah Adams	Nearer, My God, to thee
	b. 1805	George Bethune	There is no name so sweet on earth

(continued on page 19)



# Third World Hymnody for Today's Church

Robert H. Mitchell



Robert H. Mitchell is Professor of Church and the Arts at the American Baptist Seminary of the West, Berkeley, California, where he has taught for 25 years. He recently spent a sabbatical leave in Hong Kong. He is author of *Ministry and Music* (Westminster, 1978).

Traditionally, indigenous music has been perceived as part of the local "pagan" culture. Appropriate Christian hymnody has been European or American. In post-reformation times the movement of Christian hymnody has been from West to East, from North to South. The point of this article is that today the Third World congregations of the South and East are growing to maturity and are making their own contributions to the singing of the whole Body of Christ.

Christian hymnody as defined in Julian's *Dictionary of Hymnology* (1892/1907) is essentially (1) German, (2) English, (3) Latin, (4) Greek. In terms of quantity minor contributions have come from Scandinavia and other areas of Western Europe. Among the 400,000 hymns identified by Julian there is virtually no mention of any from Africa, Asia, India, or South America.

The European-American hymnody provided the singing materials for the great missionary endeavors of the Church in the 19th and 20th centuries. Missionaries took the hymn book along with the Bible, translating both into the language or dialect of the area. The "sound of the drums" was the sound of the old rejected paganism, and the new life in Christ required expression through Western hymnody. Thus, on the shelves of my library one can find "O God our help in ages past" in the dialects of

Yoruba, Lingala, Kikongo, Bulu, Misquito; "Holy, holy, holy" in Hawaiian, Eskimo, Greek, Russian, Arabic or Czech; "When I survey the wondrous cross" in Navaho, Hopi, Cantonese, Armenian, Korean, Japanese, Taiwanese, Nega, Vietnamese, Karen, Tamil or the dialects from the Marshall Islands, Samoa or Truk. Absent from these hymnals are original hymns from these cultures and languages. A cause for great rejoicing today is that the situation is changing.

In the past 20 years a new attitude has been present in the Church. We in the Western world have had to come to terms with a Christian hymnody expressed in the idioms of "pop" music—the "pagan" indigenous expression of our own culture. In similar fashion, on the mission fields of the world, two factors have operated to change the situation.

Heightened awareness of Western imperialism and colonialism and reaction to this has produced a new pride and sense of value in those things which are the expression of local culture. Along with this, there has been a trend in missionary strategy to shift leadership responsibility from the Western missionaries to persons who are part of the local culture. In response to these forces, for perhaps a generation there has been a growing effort on the part

# 清晨歌

°Golden Breaks the Dawn

高登大讚讚 425  
趙紫雲(CHAO TZI-CHEN), 1931

樂平(LE P'ING) 55 55 雙  
胡德榮(HU TE-NGAI), 1934

1 2 3 1 6 | 5. 6 5 0 | 1 2 3 5 3 | 5 - - 0 |

(齊唱)  
1. 清 早 起 來 看, 紅 日 出 東 方,  
2. 懇 求 聖 天 父, 將 我 安 保 存,  
3. 但 願 今 天 好, 時 刻 靠 耶 穌,

1 2 3 1 6 | 5. 6 5 0 | 1 2 3 1 6 | 1 - - - | 2 2 3 3 | 4 6 5 3 0 |

雄 壯 像 勇 士, 美 好 像 新 郎; 天 高 飛 鳥 過,  
行 爲 能 良 善, 顏 色 會 和 溫, 虛 心 教 小 輩,  
頭 上 青 天 在, 心 中 惡 念 無, 樂 得 布 衣 暖,

5 5 3 1 3 | 5 - - 0 | 5 5 1 1 | 3 3 2 1 - | 6 1 6 5 3 | 5 - - - ||

地 闊 野 花 香; 照 我 勤 工 作, 天 父 有 恩 光。  
克 己 敬 年 尊, 常 常 勤 服 務, 表 明 天 父 恩。  
不 嫌 麥 飯 粗, 千 千 萬 萬 事, 樣 樣 主 幫 扶。

太陽一如勇士毅然奔馳, 他從天邊出來, 曉到天那邊。 詩19:5,6

From *New Songs of Praise* (Chinese edition). 1976. Copyright by Chinese Christian Literature Council. Used by permission.

of some missionaries to encourage the writing of new hymns by those in the young churches. It is only in the past decade that any substantial number of these hymns has been translated into English and has begun to be available to us. The first such significant effort was a book including 100 Asian hymns, edited by D. T. Niles and published in 1963 as *East Asian Christian Conference Hymnal*. The

awareness and use of this English language hymnal have been limited to Asian communities; there has been little interest concerning this kind of hymnological expression on the part of American Christians until recently.

An examination of Katherine Diehl's *Hymns and Tunes, An Index* (1966) shows what the Church's practice has been. In this book are indexed all of the texts and tunes in



## °Golden Breaks the Dawn

CHAO TZU-CHEN (趙紫宸), 1931  
Eng. Tr. FRANK W. PRICE, 1895-1974

"LE P'ING (樂平) 55 55 D  
HU TE-NGAI (胡應愛), 1934

1 2 3 1 6 | 5. 6 5 0 | 1 2 3 5 3 | 5 - - 0 |

of 24 different texts, 27 different tunes. While the number of these hymns is small, they represent a unique new element in today's congregational music. The importance of this new addition to the hymnal goes far beyond the number of such hymns presently available. At this time in the later 20th century a radical new contribution is being made to the hymnbook of the Church.

The newness of this kind of hymnological expression and a certain uneasiness about its use is not limited to America. During a recent sabbatical spent in Hong Kong I collected and examined more than 40 Chinese language hymnals in use in the churches there. Some of these contained no Asian hymns. There emerged a most interesting correlation between the types of Western hymns included and the acceptance of the Asian ones. Consistently those books containing the largest percentage of gospel songs had the smallest number of Asian ones—sometimes none. Conversely, those collections which included the broadest spectrum of classical hymnody (translated into Chinese of course) included the largest percentage of Asian hymns. The one exception to this is the book *New Songs of Praise* published in both Chinese and English by Baptist Press of Hong Kong in 1976. This includes classical hymnody, a large selection of gospel songs, and more than 90 Asian hymns.

Uncertainty exists on the part of many Third World Christians as to whether such indigenous hymns should be used. Part of this feeling is due to the fact that their whole experience in the church has led them to feel that there is something uniquely "Christian" about the American-European songs they have known. Further uneasiness has to do

with the factor of association. A great deal of this problem lies with the tunes. Can an old Buddhist tune or an ancient Chinese folk tune properly be the vehicle for Christian expression? In a tutorial with a student from Nagaland (N.E. India) the primary continuing question was "How can I encourage my people to accept and use their own hymns?" Both the problem expressed here and its answer lie in the area of association. The issue is the same one which the Western church faced in struggling with the use of the idioms of "pop" music in Christian worship.

On the one hand this issue may compel the church to reexamine what it means by "worship." If this is understood as an experience totally focused upon otherworldliness then there is no place for the "pop" or the indigenous. However, if worship means the bringing of all of life before God, then such music may serve (as Routley has said) to impersonate the "world" in the midst of worship. On the other hand, the history of Christian hymnody demonstrates the fact that the Church need not be bound by previous associational meanings—these can be changed.

The importance of this new hymnody can be expressed in three ways. First, there is the simple obvious value of some of these hymns as they offer creative, competent affirmations of Christian faith. Some of them are simply good hymns and tunes, capable of enriching our worship and fellowship.

Behind this lies a second kind of value which derives from the fact that they are creations of the Third World. Some of the tunes sound a bit different and unusual; some of the images may feel a bit foreign. This very strangeness is something which the Church needs to experience—



something to which it must respond. A continual problem in the area of Christian understanding is the simple assumption that to be "Christian" is to be just like we are. We easily tend to feel that somehow our identity and experience defines the limits and meaning of faith. The effect of some of these Third World hymns can be to prod awake, to disturb and unsettle, to provoke to new understanding and acceptance. It was the prophet Amos who said "Woe unto those who are at ease in Zion." It lies within the power of some of these new songs to disturb our comfort with the familiar in a unique way. They can also remind us of the breadth of the Christian Church and the place of our Third World brothers and sisters in it. The Apostle Paul reminds us that "there is neither Jew nor Greek, slave nor free, male nor female, Scythian nor barbarian" but all are Christ's. Third World hymnody can help to remind us of our diversity as part of the Church.

Thirdly, the emerging communities of faith of the Third World need to

know that they are making a significant contribution to the larger body which is the Church. Since the beginning of worldwide missionary activity, these communities have known themselves only as the recipients of the Christian message. Now, for the first time, they are senders as well as receivers. Such awareness is part of the basic process of growing to maturity as a person or as a community. A gratifying part of the sabatical mentioned above was the experience of introducing African, Indian, and Asian hymns to Chinese church musicians. Some of them are unaware of excellent Chinese hymns which are presently in print in American hymnals. The knowledge that their culture was contributing to ours was of great significance to them.

Hymns from the Third World are now, for the first time in history, accessible to every congregation. They need to be recognized and sung, both for better self understanding and for fuller comprehension of the nature of the Church as the Body of Christ in all of its rich diversity.

### Some Recommended Third World Hymns

"Enter Into Jerusalem" (Caribbean) —  
*Sing A New Song No. 2.*

"Father In Heaven" (Philippine) —  
*C.C.A. Hymnal/Cantate Domino.*

"Father, Son, and Spirit" (Maori) —  
*C.C.A. Hymnal.*

"Fill Us With Your Love" (Ghana) —  
*Ecumenical Praise/Free To Serve.*

"Golden Breaks The Dawn" (Chinese) — *C.C.A. Hymnal/New Songs of Praise/Hymnbook for Christian Worship.*

"He Has Arisen" (Swahili) — *Cantate Domino/Lead Us Lord.*

"Here, O Lord, Thy Servants Gather" (Japanese) — *Cantate Domino/The Worship Book.*

"My Heart Looks In Faith" (Chinese) — *Cantate Domino/C.C.A. Hymnal/Baptist Hymal.*

"On A Day When Men Were Counted" (Ceylon/Korea) — *C.C.A. Hymnal/The Hymn Book, United Church of Canada/The Hymnal, United Church of Christ.*

## Some Hymnals of the 1970s Containing Third World Hymns

- 1970 *Hymnbook For Christian Worship*. Bethany Press, St. Louis (Disciples of Christ), and Judson Press, Valley Forge (American Baptist). (Southern Baptist). See also *The New Broadman Hymnal*. 1977. Broadman Press, Nashville, which has essentially the same contents as *Baptist Hymnal*.
- 1971 *The Hymn Book of The Anglican Church of Canada and The United Church of Canada*.
- 1971 *Worship Hymnal*. Menonite Brethren Publishing House, Hillsboro, Kansas.
- 1971 *New Catholic Hymnal*. Faber Music Limited, London.
- 1972 *The Worship Book*. The Westminster Press, Philadelphia (Presbyterian).
- 1973 *The Covenant Hymnal*. Covenant Press, Chicago (Evangelical Covenant).
- 1973 *The Church Hymnary, Third Edition*. Oxford University Press, London (Church of Scotland, Presbyterian Church of England, Ireland, Wales).
- 1974 *The Hymnal of the United Church of Christ*. United Church Press, Philadelphia.
- 1974 *Book of Worship For United States Forces*. U. S. Government Printing Office, Washington, D.C.
- 1975 *Baptist Hymnal (1975 Edition)*. Convention Press, Nashville
- 1975 *The Catholic Liturgy Book*. Helicon. Baltimore, Maryland
- 1976 *Hymns of Faith and Life*. Light and Life Press, Winona Lake, Indiana (Free Methodist); Wesley Press, Marion, Indiana (Wesleyan Methodist Connection).
- 1977 *Ecumenical Praise*. Agape, Carol Stream, Illinois.
- 1977 *The New National Baptist Hymnal*. National Baptist Publishing Board, Nashville.
- 1977 *Pray Together Hymnal*. Sunday Missal Service, Quincy, Illinois.
- 1978 (1970). *The Hymnbook: The Johannine Hymnal*. American Catholic Press, Oak Park, Illinois.
- 1978 *Lutheran Book of Worship*. Augsburg Publishing House, Minneapolis (Lutheran Church in America, The American Lutheran Church, The Evangelical Lutheran Church of Canada, The Lutheran Church—Missouri Synod).

## Some Sources For Third World Hymns

- C.C.A. Hymnal* (formerly *E.A.C.C. Hymnal*). Christian Conference of Asia. 1963. Contains a section of 100 Asian hymns.
- Cantate Domino* Fourth Edition. World Council of Churches. 1974. "The Church is at present growing, we believe, through the meeting of cultures and races, as well as through experiments in text-writ- ing, music and liturgy; an international hymn book with an experimental emphasis was clearly called for . . ." (These first two hymnals available from Council of Churches, 475 Riverside Dr., New York, NY 10027)
- Free To Serve*. Hymns from Africa. Collected by Tom Colvin. Iona Community Publishing Dept., 214

Clyde St., Glasgow, C.1. Scotland.  
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*Japanese Hymns In English*. Pauline  
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Ashville, NC 28804. 1975.  
*Lead Us Lord*. A collection of African  
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Olson. Augsburg Publishing  
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*New Songs Of Asian Cities*. Edited by  
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Asia. 1972. (Available from Tainan  
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*New Songs Of Praise*. (English edition).  
Baptist Press, Hong Kong. 1976.  
*Point, No. 1, 19 Music in the Pacific  
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Pastoral & Socio-Economic Service.  
P.O. Box 571, Goroko, E.D.H.,

Papua, New Guinea.  
*Sing A New Song Nos. 1 and 2*. Chris-  
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musicians and poets. The Carib-  
bean Council of Churches. P.O. Box  
616. Bridgetown, Barbados, W.I.  
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Bliss Wiant. Friendship Press, New  
York. 1969.  
All of these little pamphlets are from  
World Around Songs, Rt. 5, Box  
390, Burnsville, NC 28714:  
*Joyful Songs of India*. (includes 6 Chris-  
tian songs)  
*The Pagoda*. (Includes 13 Chinese  
Christian songs)  
*African Songs*. (Includes 4 Christian  
songs)  
*Aloha Sampler*. (Includes 5 Christian  
songs)

## 1980 Hymnic Anniversaries

(continued from page 12)

175	b. 1805	Henry Gauntlett	STUTTGART (arrangement), IRBY
	b. 1805	Frederick Hedge	A mighty fortress is our God (transla- tion)
200	b. 1870	George Croly	Spirit of God, descend upon my heart
225	d. 1755	John Cennick	Children of the heavenly King
250	d. 1730	Johann C. Schwedler	As ye what great thing I know
300	d. 1680	Joachim Neander	LOBE DEN HERREN; Praise to the Lord, the Almighty; NEANDER or UNSER HERRSCHER: Christ is coming, let creation; WUNDERBARER KÖNIG: God Himself is with us
325	d. 1655	L. L. Laurinus	In heaven above
500	b. 1480	Michael Weisse	FREUEN WIR UNS ALLE
1450	b. 530	Venantius Fortunatus	Welcome, happy morning

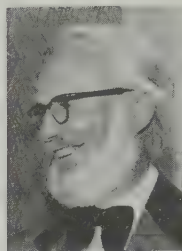
Have you received information on the Hymn Society's current hymn searches: "A Search for New Hymn Texts on the Christian Life" and "A Search for Alternate Tunes for Familiar Hymn Texts?" If not, descriptive leaflets are available from the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501. (The deadline for entries is April 1, 1980.)



# How to Improve Congregational Singing

## I. Introduction

### A Series of Four Articles by James Rawlings Sydnor



James R. Sydnor is retired from the faculty of the Presbyterian School of Christian Education and Union Theological Seminary, Richmond, Virginia. A widely respected leader in church music, he holds the D.S.M. from Union Theological Seminary, New York. He is author of *The Hymn in Congregational Singing* (1960) and reviser of *Millar Patrick's The Story*

of the Church's Song (rev. ed., 1962). Long active in the HSA, he read a paper at the 1979 Convocation, "Hymns and the Social Gospel," published in *Reformed Liturgy and Music* (Fall 1979).

A few years ago Alan Villiers was in Cardiff, the capital of Wales. Above the noise of traffic, he heard the singing of a vast crowd of men. Upon inquiry, he learned that an international rugby game was about to begin in a nearby stadium. He described what was happening before the playing started:

I made for the arena. It was packed, but I found a place in a window of a building nearby where I could see and hear. The crowd was singing hymns. No cheer-leaders—no organization at all. They all just sang perfectly together, as if they had been practicing since birth—60,000 men, mostly in cloth caps, from mine and steel-rolling mill, office, shop, and farm, from university and technological college. I felt I was listening to the spirit of Wales. . . . (*National Geographic*, June, 1965, p. 752.)

Wouldn't you like to have several hundred of these Welshmen bolstering the congregational singing in your church next Sunday? Think what a stimulus this infusion of singing would give to your people.

What is it that releases the spirit of song in some congregations? Conversely, why do other groups stand mute—or nearly so—when hymns are announced? What can we do to

improve the state of congregational music?

These four articles are designed to give assistance in understanding the complex factors which influence hymn singing. Also they will outline a number of practical steps which can be taken to develop great congregational singing.

## What is Great Congregational Singing?

We can say that great congregational singing is being achieved where the entire congregation sings a sizable number of good hymns and responds with spiritual perception and musical artistry. From this definition it can be concluded that the congregation must be encouraged to learn to sing and to enjoy it. The English composer, William Byrd, gave eight reasons for learning to sing and concluded with this couplet:

*Since singing is so good a thing*

*I wish all men would learne to sing.*

173 years later, John Wesley in his "Directions for Singing" urged: "Sing All. See that you join with the congregation as frequently as you can." Both of these men were simply reformulating the thought of the psalmist who wrote: "Let the people praise thee, O God; let all the people praise thee." (Psalm 67:3)

The congregation's repertoire should be extensive, well-rounded, and of high calibre. (We shall have more to say about this point in a later article.) These hymns should be sung with understanding. Wesley's last direction for singers states it this way: "Above all, sing spiritually. Have an eye to God in every word you sing . . . attend strictly to the sense of what you sing. . . ."

A congregation should be taught to sing with musical artistry. Three of Wesley's rules deal with this aspect of singing—"Sing lustily . . . Sing modestly . . . Sing in time." The second of these three directions contains a gem of instruction for all choral groups: "strive to unite your voices together so as to make one clear melodious sound."<sup>1</sup> Sir Walford Davies expresses this last point as follows:

Here we wish to endorse and emphasize the view that congregational singing will never even approach its best until a start is made on the principle that the fundamental principles of choralism should be aimed at in the nave no less than in the choir. Attack, unanimity, vital tone and rhythm: these call for no degree of skill beyond that attainable by any normally intelligent crowd of adults.<sup>2</sup>

### **Congregational Singing Broadly Interpreted**

Although the main thrust of these articles will be improvement in the use of hymns, many of the suggestions can be applied to all forms of congregational singing. After all, readers of *The Hymn* serve religious groups of diverse singing traditions—Jewish, Catholic, and Protestant.

Some denominations restrict their singing mainly to hymns with the addition, probably, of the Ken dox-

ology, "Praise God from whom all blessings flow," and a setting of the Gloria Patri. Other church groups (Episcopalian, for example) also employ Anglican chants. Those denominations with prescribed liturgy (Lutheran, Catholic, Episcopalian) have a variety of shorter musical responses such as the Kyrie Eleison, the Sursum Corda, and the Sanctus, and acclamations such as "Christ has died, Christ is risen, Christ will come again." Many congregations are adding responsorial singing of the prose psalms with melodies by Joseph Gelineau and others. A few denominations such as the Mennonites and Churches of Christ sing hymns unaccompanied by musical instruments.

With this variety of music in the pews, it is apparent to the writer that these articles can be only summary in fashion. The field to be covered and the limits of space make this inevitable. The book *The Hymn and Congregational Singing*, (Sydnor, 1960), now out of print but available in some libraries, covers the practical aspects of hymn singing in more detail. A new book by Harry Eskew (editor of *The Hymn*) and Hugh McElrath has a large section devoted to methods of implementing congregational singing. Its title is *Sing with Understanding: An Introduction to Christian Hymnology* and it will be published by Broadman Press in early 1980.

### **Factors Which Influence Congregational Singing**

Each of the following seven factors affects the quality and frequency of congregational singing at the local level. Some are under the direct control of parish leadership. Others are more remote. Later articles will expand the practical implications of

several factors. There are other factors not listed here.

### 1. *Three national musical influences*

Public music education and electronic media have surrounded the American public with a musical vocabulary. Not in the too-distant past, radios were in the crystal, earphone infancy stage, public television was non-existent, and phonograph shellac discs sent scratchy music up through metallic or thorn needles. Nowadays, willy-nilly, we are saturated with music—good and bad—in public places and at home. Our children are receiving instrumental and choral training in schools. These phenomena have provided a reservoir of tonal knowledge and interest in our church people which can be tapped for congregational singing.

Next, the gospel song movement has touched most denominations and, in some instances in the South (Baptist, Presbyterian, and Methodist), it nearly usurped church school hymnody in early decades of this century. These and other denominations still have thousands of adults who cut their musical eye teeth on a diet of gospel music and still yearn for the "good old songs."

Finally, the Hymn Society of America has had a positive effect on the entire congregational music enterprise. Founded in 1922, its very existence and title are proof that there are many people, banded together, who are interested in writing, studying, and singing hymns. Not only has it furthered the ecumenical thrust of Christianity but also through its publications and programs it has enabled local congregations to enjoy the benefits of more vital hymn singing. One of many examples which could

be cited is the recent paper by Dr. Austin Lovelace on *Hymn Festivals* (Paper XXXI).

### 2. *Denominational traditions and educational agencies*

Many of the major denominations have strong hymnic individualities. For example, the Lutherans emphasize their heritage of German and Scandinavian chorales. Presbyterians with their metrical psalm traditions are beginning to reclaim the sturdy Genevan psalter melodies. The Methodists have 85 entries under the Wesley brothers' names in the author index of their 1966 hymnal. The Southern Baptists have affection for gospel songs and a growing appreciation for the *Sacred Harp* tradition. In many instances, these traditions are reflected in the hymn choices and singing habits of local congregations.

Generally speaking, most denominations have published hymnals of excellent quality within the past several decades. These books not only provide the unique denominational heritage mentioned above but they also are displaying an increasing corpus of ecumenical hymnody. A Consultation on Ecumenical Hymnody has listed 227 hymns which are suited for ecumenical use, many of which are found in hymnals in local church pews. *The Hymn* (October, 1977) published this list.

Some denominations (Southern Baptists, for example) have strong denominational staffs of church music as well as many full-time state church music supervisors. In addition to the cultivation of other aspects of church music like choir development and instrumental playing, these leaders assist local congregational musicians and ministers to increase the vitality of hymn use. They



Lutherans in introducing the *Lutheran Book of Worship* (1978) provided an impressive number of workshops, manuals, periodicals, and editions in order to launch this outstanding new book. It is interesting to note the variety of editions of this book which have been made available—Hymns in Large Print, Braille Edition, Pocket Edition, and Accompaniment Edition.

The more aggressive and far sighted a denomination can be in its hymnic educational program, the more quickly a local congregation can tap these resources and reap the benefits of hymn singing.

### 3. *The spiritual health of the local congregation.*

To some extent, the quality of hymn singing can be a barometer of the spiritual health of a congregation. The apostle Paul wrote to the Ephesians (1:3 NEB): "Praise be to the God and Father of our Lord Jesus Christ, who has bestowed on us in Christ every spiritual blessing in the heavenly realms." A congregation which is fully aware of these blessings and is enthusiastic about the potentialities of the Christian life will want to express its faith and hope through singing. Robert McAfee Brown said: "If the real test of a theological affirmation is whether or not it can be sung—and that may be the most important test—then the affirmation of gratitude is a particularly resonant Protestant affirmation."<sup>3</sup>

Later in his letter to the Ephesians (Chapter 5:18-20 NEB) Paul makes this idea explicit: "let the Holy Spirit fill you: speak to one another in psalms, hymns, and songs; sing and make music in your hearts to the Lord."

### 4. *The concern and support of the minister*

The spiritual leader (whether minister, rabbi, or priest) has a crucial role in the development of strong congregational singing. Dr. Louis Benson delivered the Stone Lectures at Princeton Seminary in 1926. In his sixth lecture he said that "there is a great deal of half-hearted and perfunctory singing in our services; an atmosphere of indifference or inattention from which it must be rescued. It were quite vain to deny that our pastors are to a considerable degree responsible for this. The indifference in the pews is very apt to be the reflection of the indifference in the pulpit."<sup>4</sup>

By willingness to help develop a long-range program of hymnodic education, careful choice of hymns, enthusiastic singing in the pulpit, the clergy can be a powerful force in cherishing the spirit of song in their flock. In the next article specific suggestions to help the minister in this area of responsibility will be given.

### 5. *The playing of hymns*

The hymn player can do more than any other one person to develop great congregational singing. No one else has anything like as much control of the vital processes of hymn singing. The very life of the music flows through his or her spirit and fingertips.

This truth should constitute a challenge to all church pianists and organists to learn and apply the principles of good hymn playing. In the next article of this series we shall define these principles.

### 6. *Choral leadership in hymn singing*

The primary function of choirs is to

join with all other members of the congregation in offering worship to Almighty God and, in so doing, to lead the congregation in worship through hymns, anthems, and in the sung portions of the liturgy. There are many ways a choir can give encouragement and guidance to congregational singing. With musical talent and opportunity for rehearsal, choristers can be a positive example during hymn singing and other acts of corporate musical worship. This is why John Wesley advised the congregation to "attend close to the leading voices, and move therewith as exactly as you can."

Here are several practical suggestions. On the first and last stanzas of familiar tunes have the choir sing in unison. If the hymn is unfamiliar, suggest that all choristers sing the melody throughout. Hymn anthems can be used to explicate the texts of hymns and, if the hymn is unknown to the congregation, the anthem will help introduce the new hymn. John Calvin introduced the new psalter tunes in Geneva by having his musician Louis Bourgeois teach the melodies to the children of the congregation who in turn instructed the congregation.

#### 7. *The pipe organ and acoustical ambience*

A pipe organ with clear ensemble, designed and voiced by skilled craftsmen for a specific church, is a vital factor in promoting better congregational singing. The American Guild of Organists has published a pamphlet (#27) *Buying an Organ* by John Ogaspian and Carlton T. Russell which describes in some detail the characteristics of a well designed instrument.<sup>5</sup>

The cavity of an auditorium, sur-

rounded by floor, walls, and ceiling, acts upon tones generated within its confines. The sound of voices and organ will either be muffled or will be enhanced by the acoustical environment. Consequently, it is of enormous importance to see that optimum acoustical conditions prevail in the church sanctuary. Perforated acoustical blocks, pew cushions, draperies, and carpets, installed carelessly, can dampen the enthusiasm of congregational singers.

In sanctuaries with good acoustics, the members of the congregation will feel uplifted when singing. They can hear one another easily; and, consequently, they will feel like a community of worshippers.

#### **What Are the Benefits of Hymn Singing**

For centuries people have sung hymns. In the Upper Room, in catacombs, in monastery chapels, vast cathedrals, camp meeting shelters, conference auditoriums, village and urban churches, rugby arenas, hymns have risen from the lips and hearts of countless individuals. Why? Here are five reasons.

- *Through hymn singing, people can express their feelings and ideas.* The emotions of gratitude, adoration, penitence, and dedication find their expression in hymns like "Now thank we all our God," "Holy God, we praise your name," "Dear Lord and Father of mankind, forgive our foolish ways," and "Forth in thy name, O Lord, I go."

- *Through hymn singing, people tell their faith and display their spirit to others.* Alan Villiers felt that he was listening to the spirit of Wales when he heard the singing of 60,000 Welshmen. In 1736 John and Charles Wesley were aboard the little sailing ship *Simmonds* when a terrible tem-

pest struck. At its height the Wesleys were attending a prayer service led by Moravian immigrants. During the singing of a psalm by the Moravians, the sea broke over the ship and poured in between the decks "as if the great deep had already swallowed us up." The Moravians sang calmly on. This demonstration of unshakable faith so impressed John that he narrated the experience in his *Journal*. It began a friendship with the devout Moravians and probably led directly to the Wesleys' later Aldersgate experience of conversion.

- *Through hymn singing, people are bound in closer fellowship.* When a group of Christians sings with vitality the same melody, responds to identical rhythms, thinks and feels the same ideas and emotions during the act of common praise, it becomes well-nigh inevitable that each person is drawn closer in spirit to his or her neighbor. They cease to be isolated individuals. They become indeed more completely members of the body of Christ.

Our hymnals contain texts and tunes from many nations, races, denominations, and centuries. So the unifying power of hymns brings the individual Christian closer to the members of his immediate congregation. It helps him feel his brotherhood with persons of varied creeds, nations, and races. Finally it leads him into blessed fellowship with the faithful of all ages.

- *Through hymn singing, believers are taught the truths of the faith.* The hymnal could be called a commentary on the Holy Scriptures and on Christian experience. Almost every facet of our faith has been expressed through hymns. A glance at the Table of Contents and at the Topical Index of any major hymnal will demonstrate the validity of this statement. One exam-

ple must suffice. Samuel J. Stone, an English clergyman, was preaching a series of sermons on the articles of the Apostles' Creed. The ninth article, "I believe in . . . the holy Catholic Church, the communion of the saints," inspired him to write "The Church's one foundation is Jesus Christ her Lord." Sung attentively, this text will unfold to the singer a comprehensive picture of the Body of Christ, the Christian Church.

- *Through hymn singing, Christians are sustained and enriched in daily life.* The ministry of hymns extends far beyond the walls of the church and the hour of public worship. Multitudes of Christians have laid up numbers of hymns in their memory and recall them frequently. For example, some begin the day with Bishop Ken's stanza from his Morning Hymn:

*Direct, control, suggest, this day,  
All I design, or do, or say;  
That all my powers, with all their might,  
In Thy sole glory may unite.*

The German theologian, Dietrich Bonhoeffer, learned many hymns in his childhood. In his final days in the Nazi prison he wrote to his parents: "What a great comfort Paul Gerhardt's hymns are! I am learning them off by heart." One of these Gerhardt hymns could have been the following:

*Give to the winds they fears;  
Hope and be undismayed;  
God hears thy sighs and counts thy tears,  
God shall lift up thy head.*

Begin a study of the state of congregational singing in your parish. Gather a small group of concerned individuals to work with you. Work with and through the church staff

(continued on page 53)



## Issues In Hymnody

This is the first of several articles dealing with current issues in hymnody. Readers are invited to respond to Dr. Routley's article. A limited number of letters will be selected for publication. This

article was first published in *Worship*, January, 1979. © 1979, by the Order of St. Benedict, Collegeville, Minnesota. Reprinted by permission.

### **Sexist Language: A View From A Distance**

**Erik Routley**



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The controversy about "sexist language" or, to put it positively, "inclusive language," in liturgy and hymnody is one which can perhaps be helpfully discussed from a distance. I here offer some thoughts about it which will carry all the limited credibility attributable to a foreigner who belongs only to one of the sexes. But, having been faced with it quite suddenly when I first came to the United States nearly four years ago, and having lived constantly with it since, I am convinced that at the present moment it is generating more heat than light: and I happen to think that this is a pity.

Not long ago an American lady contemporary of my wife (we both admit to late middle age) expressed surprise that at high school my wife had learned mathematics. Small incidents like this indicate that something is wrong somewhere about the assumptions American society still accepts about the roles of men and women. Anyone who says that these assumptions, and the attitudes that go with them, are due for criticism

and revision, is surely right. It is not the overt behavior of American men towards women that strikes an immigrant as odd; they seem to be as courteous and unpatronizing as they are anywhere. It is the uncriticized and often unnoticed attitudes and assumptions that cause the trouble. I happen to belong to a section of the Christian Church that has been ordaining women for 60 years, and find nothing strange about now belonging to an Episcopal parish that has two distinguished women on its clergy staff; yet I am aware that in some communities where the ordination of women is accepted, women ministers are sometimes treated less than tactfully, and occasionally less than decently, by their male colleagues.

Those who criticize certain customs in the use of language have a good case, and the view of this foreigner is that it will be calamitous if they lose it because they have overstated it. I am about to offer an argument which will gladly concede part of the case as I have heard it presented, and will

firmly deny another part of it.

It may seem an odd thing to say, but I believe that liturgical language, including the language of hymnody, needs to show special precision and to be handled with special care because it is language *lightly* used. I do not mean that it is trivially used, nor that we are allowed in liturgy to say what we don't mean or wouldn't stand by. But I do mean that the language of a prayer or a hymn, like church music, is language used in the pursuit of a remoter purpose. A hymn is a poem, and a prayer is, or ought to be, a passage of prose with all the weight, density and beauty of poetry save only the accident of meter. But just as we are not using the music of a hymn in the way we use concert music, so we are not using the words of a prayer or a hymn as we would use a poem or a piece of good prose we were reading for pleasure. We pass over the words quickly: we don't stop and savor them, or go back over them if we haven't understood them. They are part of a movement which, being communal, we can't stop at will.

I often say to people that the reason why we must take special care over the music of our hymns is that they will be sung by people who are not musical, who are uncritical, who may not have time or ability to notice that this isn't what they really mean. By the same token I would say of the language of hymns and prayers that it is especially important to get it right because it is not attended to critically, or paused on, or argued over. When somebody tells us that some of our customary language implies and actually engenders wrong attitudes, then I think this is a signal we must all take seriously. But those who draw our attention to such a state of things need not expect that everything they

charge will be accepted without proof. I venture to say here that at one point they are entirely right, and at another, quite wrong.

## I

Where they are right and must be listened to is in their criticism of our lightly used language, and the best examples of this are to be found in the hymns and prayers, especially hymns, which use such expressions as "man," "brother," "son" (with a small "s"), all meaning "humanity." I never noticed this before; it never occurred to me before 1975 that anyone could object to it. But now I can't stand it and, so far as at my time of life one can, always try to adjust my own style so as to avoid it.

I think I notice three things about this use of male "generals" in religious language.

1. "Man" is a convenient monosyllable that occurs to certain kinds of writers rather easily because it provides a rhythmic balance with the monosyllable "God." There are many book titles which use it, such as "God's Design and Man's Disorder." The earlier generation of socio-religious writers, operating in the forties and fifties of this century, were always talking about "man" in this way. They meant no harm, but anyone who is thinking of offering such a title nowadays had better think again. However, in hymnody, where syllables are precious, naturally "man" got a considerable showing in this sense.

2. But it must be noticed that almost all the time "man" is used, though admittedly inclusively, and also pejoratively. "Man" means Adam. The classic place for such use in hymns must be Cardinal Newman's incomparable hymn, "Praise to the Holiest," where he has this kind of thought:

*O generous love! that he who smote  
in man for man the foe  
the double agony in man  
for man should undergo,*

which of course is Pauline theology and Pauline language, and which, even within the present argument, I confess I should hate to lose from my worship.

3. The most cheerful news, however, which was drawn to my attention by an American liturgist who knows far more about all this than I do, is that in hymns and prayers the greatest offenders against the rule the antisexistists want to establish are not in fact the writers of great classics, but British and American writers of the period 1850-1950. You will find objectionable language far less often in Watts, Wesley, Doddridge and the other classic writers than you will in those of the later and more humanistic period. Indeed, once that is discovered, the cat is out of the bag, because we find, not that the best writers of hymns and prayers must submit to editorial revision, but that the offensive language occurs most often in exactly those hymns which pastors are most fond of choosing.

So I begin my reply to the formidable indictments of the women by saying that nothing would please me more than to be delivered from singing "Rise up, O men of God" and "O brother man, fold to thy heart thy brother"; indeed, I recently went through my *Pilgrim Hymnal* putting a red mark against every expression in it which falls under the indictment. The further on in the hymnal I get, the oftener there is a red blob. Those hortatory things about social justice—which candidly I usually find boring and superfluous—turn out to be full of red blobs: they are much rarer in hymns about the glory of God, the beauty of Christ, or the

delights of heaven, which are the ones I myself want to sing (and which the *Pilgrim*, like all its contemporary parodies, contains too few).

With one huge exception I can manage very well without hymns that begin with "he." I never do think much of "He who would valiant be" as a vehicle for worship—a decent sociable song, I suppose, but Bunyan, on whose original it is founded, would have either laughed heartily or thundered in indignation (I don't really know which kind of man he was) at the idea of using his poem in worship.

All this reinforces, I think, what I said just now: that this is language lightly used, and therefore language which ought to be revised or dropped. I would then say that in a hymnal either the language ought to be revised or the whole hymn dropped. At this level it offends. And I have just indicated that I am immensely relieved to discover how few hymns that would have to be dropped should in fact be sorry to miss. But this brings us to editorial revisions.

When it is a prayer in prose that needs revising, all that is required is the substitution of a word which means what the author meant and doesn't conflict with his style. ("People" may often be used for "men," but "individuals" may not; let the amendment be as little ostentatious as possible.)

With the texts of hymns the matter is more difficult because any amendment must undertake to preserve not only the author's style and sense, but also his or her scansion. The demands of meter sometimes strain our loyalty to the sense. To give two simple and contrasting examples: on the one hand, there are two hymns in common use which begin with the words "Good Christian men, rejoice and



sing." In either case one does not alter the author's sense in the least if one uses such an expression as "Good Christians all" or "Good Christian friends"; indeed, the embarrassment of having two hymns with the same opening words could be avoided if the Christmas carol went "Good Christian friends . . ." and the Easter hymn, "People of Christ . . ." On the other hand, I myself sinned in the first text I ever wrote, an eminently disposable piece beginning "All who love and serve your city," which has a line: "drawing near to men who spurn him." The amendment suggested by some, "drawing near to those who spurn him" won't really do because that suggests, as the original didn't, that he draws near only to those who spurn him and doesn't draw near to those who welcome him. I have found it impossible to find a paraphrase for that line in the required number of syllables and shall be content, now that we have so many better "city" hymns, for that one to be put on the backburner.

The rule should be obvious, and it has two parts. The first is, if a hymn can be revised for the present purpose by an alteration which preserves sense, scansion and style, by all means revise it. This is just the same as when we write, in a great Wesley text, "mercies" for his original "bowels," or steer around Watts's "worm" in such a line as "would he devote that sacred head / for such a worm as I?" Whoever does such revision must be a stylist and a metrist, with a wide vocabulary of verbal spares and a great sensitiveness to the delicacy of altering other people's work. The alteration must not produce something that labels the original author as a bad poet, a shoddy thinker, or an indifferent stylist. (If

the author is any of those, the product can be discarded anyhow.)

The other part of the rule is that amendment should be confined to those places where the offending words are used lightly. I have actually encountered people who wish to alter "As with gladness men of old," which is preposterous, because "men" there refers to three actual people who we are definitely told were men; it doesn't mean "the human race." Until a scholar persuades us that one of the Magi was female, there is no reasonable objection to "men" there.

Exceptions should be made only where this kind of comment can be made. Personally I should argue for the retention of "man" in Newman's hymn quoted above, and indeed for the reintroduction of that magnificent text to the congregational repertory, because "man" there means something quite explicit and technical. I should argue for its retention also in Chesterton's "from all the easy speeches / that comfort cruel men," because Chesterton's point—that cruel sentimentality is peculiarly a male voice—is, to my own mind, a quite unanswerable one. But exceptions should be few: and it should be understood by those who wish to eliminate this language that they may not bend the above two rules to serve their own temperaments. If they like a hymn which has an offending line and can't alter it within the rules above, then, however much they like it, it must be relegated. We cannot have people imposing on us a new set of regulations and then bending the regulations when it suits them to do so. That's tyranny, and there is at the moment too much sentimental oppressiveness about among reformers of this and that in the Church for that warning to be left unwritten.

In another area I am convinced that the antisexistists are inclined to urge a course which we must on no account accept. This is where we are asked to stop referring to the first person of the Trinity with male appositions. I believe we should not be asked to stop referring to God as Father for the following reasons:

1. The word (or similar words, including the male pronoun "he" is never used lightly as "men" was in our earlier examples. I am afraid we mean "Father" when we say it, and every time we do, we momentarily recall the way Jesus used to speak of God.

2. Quite honestly I don't think this is a battle the antisexistists can possibly win, so they should not start it. I am reminded of the way a British theologian in 1963 tried to stop us all from using expressions like "above" to convey the otherness of God. When that historic controversy was at its height I remember J. B. Phillips saying, "It's all very well, but I have simple parishioners who say when they are in trouble, 'There's One Above who will take care of me,' and both I and they know what they mean." That battle wasn't won, though it caused plenty of anguish, and has had the disagreeable effect of evicting all hymns about heaven from our hymnals. Nobody really thinks that "above" or "up there" is spatial, least of all Phillips's simple parishioner. In the same way nobody means anything social or physical by "Father," but they do mean something else quite definite, and to them precious, by it.

When I first encountered the expression "Thanks to God for her holy Word," I mentioned it to that wise and gentle theologian, the late

Nathaniel Micklem, in a letter, and his reply (1975) contained the sentence: "That may be grotesque, but it is not blasphemous, because there is no gender in the Deity." The difficulty is that we attribute personality to God without attributing gender, and that puts us in a linguistic bind, because if we say "he" we are in trouble with sexist language, while if we say "it" we are withdrawing personality. The solution offered by some is "Parent." "Our Parent who art in heaven . . . But that won't do, because "Parent" is a sociologist's word, an impersonal word, carrying all the depressing and depersonalizing associations of modern social engineering. The elimination of Father from biblical passages has implications too horrendous to be bearable. The Parable of the Prodigal Son must, presumably, be written again to eliminate the objectionable fact that the prodigal's mother isn't mentioned.

We must guard against caricaturing what I insist is a good case and return to the axiom that it is worded lightly used that induce bad habits. The people who want revision of language can easily show that boy-scoutery of the "Rise up, O men of God" type does subtle damage to social thinking, but I defy them to produce a single case in which saying "Our Father . . ." has done so.

Next, we have to consider the theological formula of the Trinity, whose first person is always called "the Father." Theology always insists that this word is never used in any but an analogical sense, being the nearest we can get to expressing the intimacy between God and Jesus—a mystery which no human language can compass. "Begotten, not made" covers it in our credal statements. Theological language has to combine

precision with poetry, which traditionally it does. If this happens to be an age in which neither is valued, that is not the fault of those whom the antisexist attack; but if they would reform us, they must themselves show a higher respect for precision and poetry than the rest of us do. To press reforms and revolutions on the rest of us is tyranny if the standards of those who press them are shamelessly lower than those of their supposed adversaries. It begins to look like the conduct of those revolutionaries who have great respect for an abstract principle and think that this releases them from the traditional respect for human life which, in those against whom they fight, they so often come to despise. The reformers in this particular field mustn't treat Phillips's parishioner with contempt, nor must they vandalize the work of decent and creative poets.

Indeed, I think that people who want us to change our ways must always distinguish carefully between development and heresy. Historically heresies have always been bodies of doctrine which, if universally taught, would achieve a limited objective at the cost of widespread confusion or distress. Usually a heresy had a valid point to make, a corrective to a doctrinal slither in orthodoxy which its promoters thought dangerous; but if the Church thought that the process was like correcting a skid by crashing the car into the opposite hedge, it called it a heresy. That which comforts a few at the expense of the distress of the many should be so labeled. It is no answer to say that the proposal to eliminate masculine language from our speech about God will comfort half the world. For one thing, to comfort half the world by distressing the other half isn't justice;

for another, everybody knows that nothing like half the world is actually promoting this particular case.

If we say that Paul's notorious remark about women's heads in church is not universal doctrine but something he thought it wise to say to the Christians at Corinth, that's development: it is growth away from a fundamentalism which treats every biblical passage as though it was an entry in an airline guide. If we say that the same Apostle's views on marriage were his own and not those of the universal Church, that, by the same token, is development. The borderline between that and heresy is not always easy to define, and the issue of birth control is the most obvious case of a dispute about boundaries. But development, which Newman sufficiently defined and celebrated in one of his greatest books, is something which most of the time we all recognize and which it is artificial and unwise to disregard. In the present case I think the excision of "man" for "humanity" is development, and the movement to remove "father" from God is heresy: that can be proved.

There is one other point at which I am surprised that the battle has been waged, namely the use of feminine pronouns for the Church. A moment's thought however, shows me what the objection is. Now and again—the most famous example is "The Church's one foundation"—we hear echoes of the biblical image of the "Bride of Christ." I did see recently a version of "The Church's one foundation" locally written with heartless crudity so as to omit all reference to that imagery. But look: Suppose we want to express a relation of intimacy between the Church and Christ comparable to that which exists between Jesus and God, what



alternative is there? Heaven help us all, can't the Church be a *liberated* bride? Not an irresponsible or disobedient one, but the partner in a perfect marriage or (if we must use such language) a perfect relationship? Very few nonpersonal words in English are masculine or feminine: but the Church and ships are feminine (in all Western languages, I think). I shall really rebel if I am required to refer to the Mayflower or the Queen Mary as "it."

### III

It would, of course, be wise for the time being to have a complete moratorium on hymnals. No new hymnals, let us say, for ten years, until we have sorted this out. But we shan't get that, so we might offer a few simple hints for editors:

1. Omit all texts which seriously offend on the issue in the first part above.

2. Amend texts very gently where a hymn can be rescued without altering the author's sense, style or scansion.

3. Reject all new material that offends under the first part and insist on its amendment or withdrawal by the author. And of course I would add,

4. Explore diligently the hymnody which doesn't offend, which means the great simple hymnody of the past that is at present so widely and foolishly ignored. Don't try to rescue "God of our Fathers"; increase your repertory of hymns with things like "Nature with open volume."

5. Where a hymn is fine literature and good doctrine, but contains one stanza which offends and can't be

acceptably altered, star that stanza for omission, or omit that stanza if omission does not damage the sense.

Here are a few examples of decisions which I think would be acceptable:

Wesley's Easter hymn:

Christ the Lord is risen today,"

sons of men and angels say . . .

*Omit the stanza and start with "Love's redeeming work is done . . .," thus also avoiding confusion with "Jesus Christ is risen today."*

"All my hope on God is founded"

Still from man to God eternal

sacrifice of praise be done

*Still from earth to God eternal . . .*

"In Christ there is no East nor West"

Join hands, then, brothers of the faith

whate'er your race may be;

who serves my Father as a son  
is surely kin to me.

*Join hands, then, all who hold the faith,*

*whate'er your race may be;*

*who serves my Father cheerfully  
is surely friend to me.*

"God of grace and God of glory"

armoured with all Christlike graces

in the fight to set men free . . .

*Omit the stanza; it cannot be rewritten satisfactorily.*

"When morning gilds the skies"

Ye nations of mankind

in this your concord find . . .

*Omit the stanza; there are eight to choose from.*

"Christ is the world's true light"

New life, new hope awakes

where'er men own his sway . . .

*Where nations own his sway*

When Christ is throned as Lord

men shall forsake their fear . . .

*Earth shall forsake its fear*

As for the "in the beauty of the lilies" verse in the Battle Hymn of the Republic, it would be proper for me to say that that is somebody else's problem.

# The First Denominational Hymnbook

Hugh D. McKellar



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*on Canadian hymn writers for the Dictionary of American Hymnology.*

To us North Americans, it appears natural and logical for each Christian denomination to prepare and issue, every few decades, an official collection of hymns for use in worship by all its members and adherents, wherever they may reside. These widely-scattered congregations constitute a more or less captive market for the book, for they are expected, while not compelled, to adopt, buy, and use it. Thus the hymnbook a given individual comes to know best will reflect his church affiliation rather than his address.

We take this situation so completely for granted that we hardly realize how novel it was when it was first introduced, two centuries ago, by an intrepid English noblewoman—Belina Hastings, dowager Countess of Huntingdon.

In the Christendom she knew, a collection of hymns might come before the public in one of three ways. It might, like a volume of poetry today, be put out by its compiler or publisher for sale to anyone who cared to buy it; since it would seldom be bought in bulk, but only one copy at a time, it was usually designed for use in private or family devotions rather than services of worship. (Mrs. Susannah Wesley owned several such hymnbooks, whose contents she used at the evening devotions which she conducted in Epworth rectory

whenever her brilliant but unreliable husband took himself off to London for an indefinite stay; thus her sons, John and Charles, early learned the value of hymns in conveying teaching—and in controlling crowds.) A clergyman might prepare, or adopt, a hymnbook for use by his own congregation, and could recommend it to neighboring congregations; but the latter remained free to take it or leave it. That was not the case with hymnbooks issued in the third possible way.

Each European country had an "established" church, which enjoyed close links with, and usually financial support from, the secular government, though details varied widely from state to state. If such a church were Protestant, its own leaders could not authorize a collection of hymns or metrical psalms for use in all the churches under their care: that right rested with the head of the state. The plethora of hymnbooks issued in Germany reflects that country's political fragmentation, rather than any special degree of creativity: although the people of Darmstadt, of Weimar, and of Lubeck were all German-speaking Lutherans, they lived under three different rulers, so that any similarities between the hymnbooks they used could result only from coincidence. The Lutherans of Scandinavia produced far fewer hymns

and collections, not because they were any less devout or gifted, but because the authority of the Danish or the Swedish king extended over far more territory than any German ruler could claim. Once given official sanction, a hymnbook continued in use until a subsequent monarch saw cause to revise or replace it.

In England a similar situation prevailed. A few years before Lady Huntingdon's birth in 1707, King William III had authorized the "New Version" of metrical psalms, prepared by Nahum Tate and Nicholas Brady; this collection was still being used by the Church of England when Lady Huntingdon died in 1791, no subsequent monarch having cared to supersede King William's decision. Indeed, seeing that many churchgoers could not read, there was a very practical advantage in staying with one book until most people had had a chance to memorize most of its contents. (You may see how well this works any time you are lucky enough to go to church in Barbados, which has been using the Standard Edition of *Hymns Ancient and Modern* since 1916, despite a very high literacy rate.) Only among the "dissenters" could a writer think the price too high. For a dissenter, since he did not wish to take part in the nation's official religious life, could not take much part in its civil life either: universities, Parliament, local councils, and government appointments were all out of bounds to him.

John and Charles Wesley had not the slightest intention of settling for second-rate civil status when they began the campaign of mass evangelization which soon earned them the nickname "Methodists." They were, after all, ordained priests of the Church of England, and set out merely to supplement the work

which the ordinary parish clergy were already doing, often with facilities inadequate for a rapidly increasing and increasingly mobile population. If Lady Huntingdon had seen anything subversive in their attempts to turn nominal or turpican Anglicans into active, fervent members of the Established Church, she would hardly have spent three decades pulling, on their behalf, every string which her wealth, rank, and influence laid ready to her hand. Yet they, and everyone else in London, knew better than to try pushing her around.

In March 1739, shortly before she met the Wesleys, she had been one of the ten titled ladies who literally fought their way into the gallery of the House of Lords in defiance of the government's decision to hold parliamentary debates in closed sessions. (No British government had since tried such a thing in peacetime.) Hence no one challenged her when she pushed to unheard-of limits her right by custom, as a peer of the realm, to appoint any clergyman she pleased as her household chaplain and assign his duties without reference to any bishop. Custom also allowed her to buy up "presentation rights" to chapels scattered all over England and Wales: this allowed her to decide, again without reference to any bishop, which clergyman might conduct services, and preach, in any such chapel. Wealthy people often bought these "rights" as an investment; after finding a suitable clergyman to install in the chapel, they would usually leave him to his own devices in return for a yearly fee. But the Countess chose to keep the staffing of her chapels in her own hands and have the preaching done by one of her numerous "domestic chaplains," all of whom had been



approved, not to say hand-picked, by the Reverend John Wesley.

It is not obvious to us in 1980 why Wesley's associates should have needed Lady Huntingdon's protection, nor why the bishops and parish clergy visited hatred and harassment on them for decades, instead of welcoming their help. They were, after all, fully qualified priests; their extant sermons do not strike us as inflammatory; they took care never to hold a gathering during the hours of service at the local parish church, which they insisted that their hearers attend. Yet the Anglican clergy, most of whom were the younger sons of landowners, felt sufficiently threatened by these apparently innocuous people to fight back, hard. Now, why?

To some extent it was a conflict of life styles. In 1750, for instance, the Countess invited the Duchess of Buckingham to come with her to a sermon by her favorite preacher, George Whitefield. "It is monstrous," wrote the Duchess in reply, "to be told that you have a heart as sinful as the common wretches that crawls on the earth. . . I cannot but wonder that your ladyship should relish sentiments so much at variance with high rank and good breeding." (Even so, she came, and brought another duchess with her!) Clearly she felt that the Countess was letting down the side of her own class in its unending struggle to keep the poor in their place—but, before police forces were organized, how else was civil order to be maintained? If Whitefield could make a duchess doubt her own superiority, he must have made small-scale squires and rectors uncomfortable indeed!

(Ironically, it was Whitefield who, on his first mission—a trip to

America, arranged for slaves to be introduced into Georgia, in the sincere belief that the infant colony could not prosper without them! At his death in 1770, he bequeathed to the Countess an orphanage in Georgia, financed by a plantation worked by 50 slaves—an incongruity which neither of them perceived.)

Securing control of this nationwide network of chapels, and meeting most of their running expenses, strained even the Countess's resources and ingenuity; thus she seems to have devoted little attention to hymnody before 1764, which saw the publication of a slim collection of "Society Hymns." But, with Charles Wesley publishing for open sale at least one hymnbook per year, what more did she need—so long as she remained on good terms with him? She was coming to suspect, however, that John Wesley (though not Charles) was moving away from the Calvinist concept of salvation which she held; since it seemed wise to provide her congregations with doctrinally sound hymns written by "chaplains" in whom she had confidence. Over the next decade, several books appeared, each for use in a given chapel of hers; much of the actual work of compilation was done by her trusted cousin, Walter Shirley.

In no collection published under her auspices are authors' names attached to the hymns: she may have considered that a hymn's message, not its authorship, was what mattered, especially since people who won her confidence did not always manage to keep it. After she opened a training college at Trevecca in South Wales (1768), William Williams, the greatest of Welsh hymn-writers thus far, was one of her "chaplains"—until she turned him out for heresy. In any case, during these years, she

had bigger fish to fry.

1768 saw the installation as Archbishop of Canterbury of Dr. Frederick Cornwallis (whose nephew would later have a little trouble at Yorktown). His aristocratic goings on at Lambeth Palace grieved the Countess: she felt that, if he simply had to hold card parties on Sunday evenings, he could at least leave the really heavy gambling for week-nights. In 1772 she persuaded a cousin of hers who knew Cornwallis to convoy her to Lambeth, where she asked His Grace, as tactfully as the subject permitted, to please behave more like an archbishop. He replied that he needed no advice from "a pack of ranters and canters"; his wife displayed much less restraint. Lady Huntingdon then sought an audience with King George III, who regretted that he could not make her a bishop (though Queen Charlotte thought he might at least try), and fired off to Lambeth a command that the card parties must stop forthwith.

With the ablest men of her day, she could hold her own: her downfall came through a man who could see no farther than his nose—and his pocket. Late in 1778 she was approached by two clergymen who had bought an amusement hall in the London suburb of Clerkenwell, and renovated it for use as a chapel, only to find that they could not afford to keep it open; would she care to buy it? While she was considering whether the 60 chapels she already had might not be enough, the Rector of Clerkenwell informed her that, if she set up a chapel in his parish, he would sue her before the Bishop of London—unless she would guarantee him £20 a year to make up for the baptism and marriage fees which he would probably lose to her chaplains. What he saw as a fair and reasonable

proposition, she saw as blackmail and consulted an ecclesiastical lawyer. He advised her against letting the case come to trial, because he could find no actual law confirming the right of a peer to employ chaplains as she had been doing for the past 40 years. She would be charged, not with tampering with common people's souls, which might be forgivable, but with infringing on a rector's property rights, which was serious. Her judgment went against her, the court would have to consider whether the chapels which she had long treated as her personal property were in fact, as she claimed, Anglican places of worship; if so, they ought surely to be placed under the direction of—Archbishop Cornwallis!

Most reluctantly, the Countess set about legally registering her chapels under the Toleration Act, as a distinct dissenting denomination: "The Countess of Huntingdon's Connexion." For this, the paper-work was completed in 1779, and the following year appeared a book whose title allows small scope for misunderstanding: *A Select Collection of Hymns to be universally sung in all the Churches of Huntingdon's Chapels, Collected by her Ladyship.*

To be sure, 1780 also saw the appearance of John Wesley's *Collection of Hymns for the use of the People called Methodists*, which continued to be used long after those People had followed the Countess's lead and formally withdrawn from the Church of England. But Wesley, when he issued the *Collection*, was doing his best to forestall rather than to facilitate any such development. Whereas the Countess was deliberately prescribing a standard, official hymnbook for a brand-new denomination, he was, to the best of his knowledge, assembling a book for Anglicans to use when

*A Select*  
**COLLECTION of HYMNS,**  
*To be universally sung in all the*  
*Counties of Huntingdon's Chapels.*

Collected by



her Ladyship.

**WHAT MEANEST THOU, O SLEEPER! ARISE, CALL  
 UPON THY GOD. *Jonah Ch. I. Ver 6.***

*London: Printed for and Sold by Hughes & Walsh,  
 Stationers & Booksellers, Inner Temple Lane.*

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*Blackboard, for*

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like-minded people gathered privately, not for when those same people went to public worship. She must therefore be regarded as the originator of the denominational hymnbook principle.

Since both these old warriors entered upon their reward in 1791, Wesley's legacy, the Methodist Church, has gone from strength to strength, whereas the Countess's Connexion, as an organized entity, outlived its founder by little more than a century. Yet in several respects she built better than she knew. Men trained in her college at Trevecca went out into the valleys of Wales; in the humble chapels they founded lie the roots of present-day Welsh choral singing, with its wealth of intense lyrics and gorgeous tunes. We are still singing words by her Cousin Walter Shirley, her executor Thomas

Haweis, and her associate Martin Madan, as well as tunes by Benjamin Milgrove, organist in her chapel at Bath, and William Shrubsole, organist at Spa Fields Chapel, the former amusement hall which caused her so much trouble.

Moreover, after her death many members of her Connexion drifted back into the Evangelical wing of the Church of England, where they managed to bring about many of the changes she had wished to see. A surprising number of the people who patiently helped William Wilberforce to struggle against slavery, and Lord Shaftesbury against intolerable factory working conditions, were children and grandchildren of Lady Huntingdon's associates. Perhaps her Connexion was meant to fall into the ground and die, that it might bring forth much fruit.



# Dramatizing Hymns

Ernest K. Emurian



Ernest K. Emurian is pastor of the Cherrydale United Methodist Church, Arlington, Virginia. His recent articles in *The Hymnal* are "Heroines of the Hymnal" (April, 1978) and "The Hymn Tune ELLON" (October, 1978). He is author of 21 books (including several collections of hymn dramas) and more than 75 hymns.

It all began back in 1937 when I was in my first pastorate. One Sunday night a group of young people from a nearby church put on a play in the sanctuary of the church I was serving in Norfolk, Virginia, dramatizing very simply in one act the story of the writing of the Christmas carol "Silent Night." Although I had never taken a course in drama or creative writing during my eight years in college, seminary, and post-graduate studies, I said to myself, "I can do that," and proceeded to try.

My first effort was to dramatize one of the stories in Dr. H. Augustine's book, *Lyric Religion*, given me by my parents the previous Christmas. I had to rewrite that particular play as well as the next 15 at least 14 times, and then submit the entire manuscript to more than 15 publishers (amassing so many rejection slips that I could have papered the walls of my room with them) before remembering that Dr. Smith had said to me a year earlier, "Young man, if you ever do anything creative that you think would interest me, do not hesitate to send it to me." (I had served as his chauffeur when he visited Norfolk under the auspices of the local Ministerial Association, and had marvelled as I watched him whip up an evening of music and drama in four days that played for a congregation of 2,500 people on the closing night of his visit.) I bundled up my collection of 16 "Hymn

Dramas" and addressed them to him at Boston University.

Several months later Dr. Smith acknowledged receipt of the package, from Denver, and asked permission to submit the plays to a publisher. Mr. A. Allan Wilde, of Boston's W. A. Wilde Publishing Company, agreed to publish the book under the title *Dramatized Stories of Hymns and Hymn Writers*, if Dr. Smith wrote an endorsement and introduction. This Dr. Smith did, and the book was published in 1941.

That first collection contained 16 plays dramatizing events in the lives of several hymn writers as well as true stories back of the actual writing of many of our finest hymns and gospel songs. It was only after it was published that I got up enough nerve to put on one of my own plays in one of my own churches with a cast and crew selected from the local congregation. Then it was that I began to see the deficiencies and shortcomings in my first publication. By that time it was too late to do anything about it, so I plowed ahead and wrote 16 more plays, and in 1943 Wilde published a companion volume under the title *More Dramatized Stories of Hymns and Hymn Writers*. Had I to do it all over again from the perspective and experience of these intervening years, I would make many changes, and do a much more professional job of both collections. But since we learn by

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doing, I am not ashamed of those pioneering efforts, because they opened up a field for other writers. Since the appearance of my first book, many others have found the field of hymnology a fertile one for dramatics, and these and other plays have been presented numerous times in churches and schools throughout the country.

In 1953 *Plays and Pageants for Many Occasions* was published. Included in the ten chapters were one and two-act plays dramatizing the writing of "Dixie," "Columbia the Gem of the Ocean," "America the Beautiful," and "The Battle Hymn of the Republic." *More Plays and Pageants for Many Occasions* followed in 1954, containing "Home Sweet Home," "The Star Spangled Banner," "God of Our Fathers," and "The Church in the Wildwood," as well as "Yankee Doodle" and "Silver Threads Among the Gold." Five years later, in 1959, *Ten New Plays for Church and School* appeared, with plays about "It Is Well With My Soul" and "I'll Take You Home Again, Kathleen." These collections are now out of print, but may be found in many libraries as well as on the shelves of companies that deal in used books.

I wrote these plays to give people in my churches the joy of doing something instructive and entertaining at the same time. The hymn dramas were always presented as acts of worship. In the years when Family Films was producing church movies about home situations and Cathedral Films was doing a superb job with movies based on Bible stories and church history, someone had to make the hymnal come alive through the same dramatic medium. After all, next to the Bible, the hymnal is the book most used by Christians the world over.

During the nation's bicentennial

year, several of my plays were adopted to dramatize the writing of "America," "America the Beautiful," and "God of Our Fathers" and presented during the Sunday morning services. The stanzas of those hymns were used as the subject of the sermons. In 1974, the 300th anniversary of the birth of Isaac Watts inspired a 20-minute one-act play, "Isaac Watts Writes His First Hymn," which led right into a Watts Hymn Festival. In 1975, the 250th anniversary of the birth of John Newton stimulated the writing of a full length play of seven scenes dramatizing the main events in Newton's life. After the 50-minute drama the congregation sang some of Newton's noblest hymns.

Upon noticing how many actors and actresses were staging one-person shows about famous people, I began an entirely new series with "The Philip Bliss Story." This hour-long drama was presented on Sunday morning, December 5, 1976, the 100th anniversary month of the popular composer-poet's tragic death in a railroad accident at Ashtabula, Ohio in December, 1876. I played the role of Bliss and during the play invited the congregation to sing some of his hymns and gospel songs. The Children's Choir sang "I Am So Glad That Jesus Loves Me" after the narration of events which led to its writing. A man cast in the role of Dwight L. Moody told the dramatic story of the shipwreck that inspired "Let the Lower Lights Be Burning." After I "composed" the first stanza, first the Sanctuary Choir and then the congregation joined in, culminating in a tremendously moving experience.

Other dramatizations in this style were "The George F. Root Story" which was staged with a large cast on October 30, 1977, and "The Lowell Mason Story" on Sunday morning,

February 4, 1979. My wife and I took the roles of the Roots and the Masons in these two musical dramas. As the various tunes were "composed," the congregation was invited to find those hymns in the hymnal and sing along, thus participating and learning.

Future plays planned for this new series are "The Fanny Crosby Story" and "The William Bradbury Story." Since my parents knew Fanny Crosby personally, and since she had held my grandmother on her lap while my great-grandfather, Rev. Albert G. Ruliffson, was preaching in The Bowery Mission (which he founded, and where Aunt Fanny was inspired to write "Rescue the Perishing"), this will be a personal drama. A member of this church who works in The Library of Congress shared with me the William Bradbury file and has promised to have a display of these materials the morning of our musical drama. I will also be permitted to use Mr. Bradbury's own personal baton in leading the congregation in singing some of his popular hymn tunes!

Congregational participation is the key to much of the success of these presentations. When a drama plays for one hour without any intermission, the time seems to fly when the people can sing along with the actors. Also, the action takes place in front of the church, on two side stages built

especially for our dramas, as well as in the aisles. Thus there is frequently someone coming or going, a factor that keeps the interest and attention of the worshippers. The actors look authentic. The stage set is very simple: just a raised platform with a small piano and several comfortable chairs in the altar section of the church, to represent a living room. A narrator introduces the drama and ties the production together with questions to the principals, comments, remarks and information to the congregation. He also introduces the various scenes so that they move in and out naturally. The organist ties together the scenes with appropriate music, and accompanies when the congregation participates.

Preparing and presenting these hymn dramas during these 40 years of active ministry has been a joy. The supply of stories is almost inexhaustible. Try it yourself. Get a good story, check all facts, double check all birth and death dates and all names. Appoint a good costume and make-up committee and have a stage set that makes the play authentic, and then "let go" and have a glorious time celebrating the Good News of the Gospel through drama and music.

(Readers interested in more information concerning Dr. Emurian's hymn dramas are invited to write him at Cherrydale United Methodist Church, 3701 Locom Lane, Arlington, VA 22207.)

## Corrections

**July issue:** On page 205 in the list of abbreviations please change "h" to "hl" and insert the following on the line above it: h —hymn texts. On page 208i, line 7 from the bottom should read: (x), 300p. H; Nht(AC) 1-299. On page 209i, line 9, the last

word in the title is *Worship* (not *Workshop*!).

**October issue:** On page 269 under 1933 *How to Receive* . . . the correct spelling is *Concordance*. On page 272i, line 5 the correct Roman numerals:  
(continued on page 57)

# A Bibliography of Handbooks and Companions to Hymnals: American, Canadian, and English, Part 3

Keith C. Clark



Keith C. Clark has been Associate Professor of Brass Instruments at Houghton College (N. Y.) since his retirement in 1966 from the U.S. Army Band, Washington, D.C. His lifelong interest in church music has led to his present collection of over 8,000 books on hymnology, psalmody, and church music, said to be the largest private collection of its kind in the United States.

The development of handbooks from 1927 to the present was traced in the July and October issues of *The Hymn*.<sup>1</sup> In this segment are listed the exceedingly rare precursors in this field.

The earliest companions contained information regarding the authors of the texts with no reference to the tunes. Rev. William P. Burgess (1790-1868) of Cheltenham, Gloucestershire, England, wrote his handbook as a companion to *A Collection of Hymns, for the Use of the People called Methodists, with a Supplement* (London, 1831, 769 texts). In his first chapter Burgess quotes extensively from James Montgomery,<sup>2</sup> Thomas Roberts,<sup>3</sup> and the biographers of the Wesleys, Richard Watson and Thomas Jackson. In chapters three and four, he argues cogently for the excellence of the Wesleyan hymns "in sentiment . . . in language and as poetical compositions. Chapter five to the conclusion contains "remarks, critical, explanatory and cautionary" citing most of the hymns by number. The second edition contained an appendix as an answer to the review of *Wesleyan Hymnology* which

appeared in the *Wesleyan Methodist Magazine* of July, 1845.

David Creamer (1812-1887) was America's first hymnologist, collecting some 700 volumes of hymnic material by 1875. During his lifelong residency in Baltimore, he served as a lumberman, a publisher and editor, an assessor for the internal revenue, a clerk in the post office, a trustee of Dickinson College, and was a founder of the American Methodist Historical Society.<sup>4</sup> His hymnological volumes are housed in Rose Memorial Library at Drew University, Madison, New Jersey.

In *Methodist Hymnology*, Creamer gives brief biographical sketches of the authors of hymns from the 1836 Methodist hymnal, describes all known poetical works of John and Charles,<sup>5</sup> and discusses each of the 697 hymns individually with "remarks critical, historical, explanatory." Creamer was obviously influenced by Burgess and quotes from him frequently.

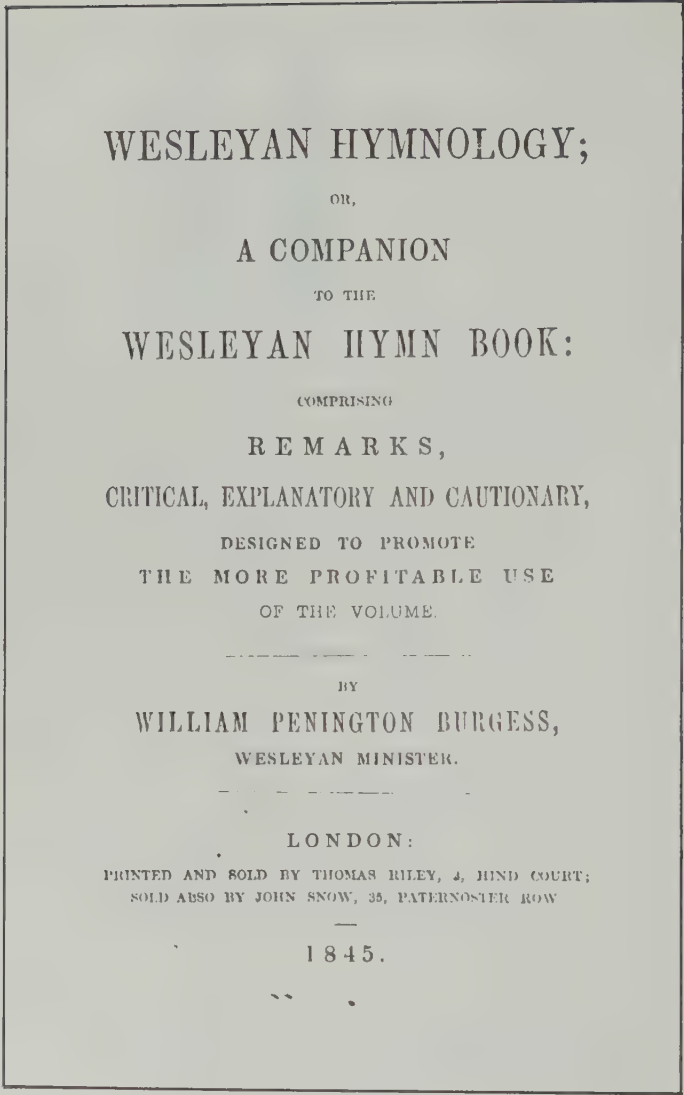
These two rare books mark the beginning of these specialized hymnological studies, the handbooks and companions to hymnals.

## The Bibliography of Handbooks

1845 *Wesleyan Hymnology; or a Companion to the Wesleyan Hymn Book: comprising Remarks, Critical, Explanatory and Cautionary, designed to*

promote the more profitable use of the volume, by William Pennington Burgess. Thomas Riley and John Snow, London [ii], x, 282p.





Second edition, revised and corrected, 1846. John Snow, London. xii, 304p.

New edition, 1866. John Snow, London.<sup>6</sup>

1848 *Methodist Hymnology*; comprehending Notices of the Poetical Works of John and Charles Wesley, showing the origin of their hymns in the Methodist Episcopal, Method-

ist Episcopal South, and Wesleyan Collections; also, on such other hymns as are now Wesleyan, in the Methodist Episcopal Hymn-book, and some account of the authors; with Critical and Historical Observations, by David Creamer. The Author, New York. 470p.

1851 *A Companion to Gadsby's Selection*

# METHODIST HYMNOLOGY;

COMPREHENDING

NOTICES OF THE POETICAL WORKS

OF

JOHN AND CHARLES WESLEY.

SHOWING THE ORIGIN OF THEIR HYMNS IN THE METHODIST  
EPISCOPAL, METHODIST EPISCOPAL SOUTH, AND  
WESLEYAN COLLECTIONS;

ALSO,

OF SUCH OTHER HYMNS AS ARE NOT WESLEYAN, IN THE METHODIST  
EPISCOPAL HYMN-BOOK,  
AND SOME ACCOUNT OF THE AUTHORS;

With Critical and Historical Observations.

BY DAVID CREAMER.

New-York:

PUBLISHED FOR THE AUTHOR,

200 Mulberry-street.

JOSEPH LONGKING, PRINTER.

1848.

*tion of Hymns, and the Supplements*; containing, 1. an index of scripture references for each hymn; 2. an index to the first line of every stanza; 3. authenticated list of the authors, with notes and observations; 4. biography of the respective authors, by John Gadsby, editor. J. Gadsby, R. Groombridge and Sons, London. 160p.

(Copy in the British Museum/ Library)

Second edition, 1855, titled *Memoirs of the Principal Hymn-Writers and Compilers of the 17th and 18th Centuries* by John Gadsby. The Author, London. 156p.

Third edition, 1861, 157p.  
(title adds *and 19th Centuries*)

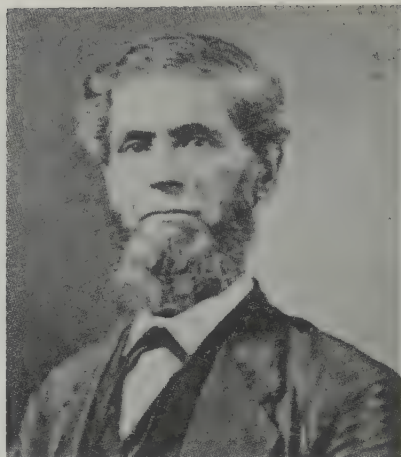
Fourth edition, 1870, 157p.

Fifth edition, 1882, 159p.  
(reprint of fifth edition available from Primitive Baptist Library, 107 Elm Lane, Streamwood, IL 60103)

- 1865 *Historical Notes to the Lyra Germanica*: containing brief memoirs of the authors of the hymns therein translated, and notices of remarkable occasions on which some of them, or any of their verses, have been used; with notices of other German hymn-writers represented in other English collections; compiled and translated from authentic German sources, by Theodore Kübler. Longman, Green, Longman, Roberts & Green, London. xvi, 356p. (Although not a companion to a hymnal, Kübler is included here for its historical significance; it follows in perfect sequence the *Lyra Germanica*, 1855, 1858, with an Appendix of biographical notes on Winkworth's *Chorale Book for England*, 1863.)

- 1866 *Our Hymns: Their Authors and Origin*; being biographical sketches of nearly two hundred of the principal psalm and hymn-writers, with notes on their psalms and hymns. A Companion to the New Congregational Hymn Book, by Josiah Miller. Jackson, Walford, and Hodder, London. xvi, 416p.  
Second edition, 1869, titled *Singers and Songs of the Church*. Longmans, Green, London. xviii, 617p.  
Second edition, reprinted, 1875. Anson D. F. Randolph, New York.

- 1867 *Hymns Ancient and Modern*, for



David Creamer  
America's First Hymnologist

- use in the Services of the Church with Annotations, Originals, and References, Authors' and Translators' Names, and with some metrical translations of the hymns in Latin and German*, re-edited by Louis Coutier Biggs. Novello, London. xvi, 349p. (Annotations to the *Hymns of the Church*, 1861)
- 1869 *The Methodist Hymn-Book and Its Associations* by George J. Stevenson, with notes by W. M. Bunting. Hamilton, Adams, London. xii, 420p. (Notes on hymns 1-769 in the 1831 *A Collection of Hymns for the Use of People called Methodists, with a Supplement*.)
- 1869 *The Sacrifice of Praise; Psalms, Hymns and Spiritual Songs, with Notes on the Origin of Hymns* by James O. Murray and Winthrop S. Gilman. Scribner's, New York. (This scarce collection of 616 hymns was made for the Brick Presbyterian Church of New York City.)  
Revised editions, 1870, 1871  
Musical edition, 1872



- 872 *Annotations of the Hymnal: Consisting of Notes, Biographical Sketches of Authors, Originals and References* by Charles L. Hutchins. The Church Press, M. H. Mallory, Hartford, Conn. 206p. (The first companion to an Episcopal hymnal; often bound with the *Hymnal*, 1871)
- 873 *The Annotated Hymnal Companion to the Book of Common Prayer with Introduction and Notes* by Edward Henry Bickersteth. Sampson Low, Marston, Searle & Rivington, London.  
Editions of 1876, 1880  
Third edition, revised and enlarged, 1890. cxxviii, 500 hymns (464p.)
- 873 *Church Hymnal* [Church of Ireland], Quarto edition with Biographical Index, by George Arthur Crawford and Jacob Amandus Eberle. S. P. C. K., Dublin. (Julian says "Its biographical index (the writers by G. A. Crawford and J. A. Eberle, and the composers by G. A. Crawford) is the best work of its kind extant," p. 570; probably the earliest treatment of authors and composers in hymnology.)  
Published separately, 1876. ii, 52p. (400 names in index)  
Published in revision, 1878. ii, 61p. (500 names in index)  
Editions of 1880, 1884 and 1885  
Seventh (Musical) edition, 1894, edited by Robert Prescott Stewart. Association for Promoting Christian Knowledge, Dublin. xliii, 61, 483, xiv, 197p.
- 874 *Biographical Notes on the New Child's Own Hymn Book* by John Spencer Curwen. Tonic Sol-Fa Agency, London. 24p. (A companion to Curwen's *New Child's Own Hymn Book*, 1874.)
- 1881 *Notes and Illustrations of "Church Hymns"*, Folio edition, by John Ellerton. S. P. C. K., London. (Contains an account of every hymn, its author and history; 592 hymns.)
- 1882 *The Free Church Hymn Book* published by Authority of the General Assembly of the Free Church of Scotland. Notes to the larger edition, by James Bonar. Thomas Nelson, Edinburgh. (Bonar's "valuable indexes and annotations are in the larger edition without music." L. F. Benson in *The English Hymn*, p. 537.)
- 1883 *The Methodist Hymn Book, Illustrated with Biography, History, Incident and Anecdote* by George John Stevenson. S. W. Partridge, London. 636p. (Annotations to *A Collection of Hymns for the Use of . . . Methodists*, 1875.)  
Second edition, 1894. Charles H. Kelly, London.  
Third edition, 1898
- 1884 *Hymn Studies: an Illustrated and Annotated Edition of the Hymnal of the Methodist Episcopal Church* [1878] by Charles S. Nutter. Eaton & Mains, New York. 475p.  
Second edition, 1888  
Third edition, 1897. 478p.  
Fourth edition, 1900, 1902
- ca.  
1885 *The Writers of Hymns Ancient and Modern, with Notes* by R. M. Cottage. Alton, Hampshire, England.
- 1886 *English Hymns: Their Authors and History* by Samuel

- Willoughby Duffield. Funk & Wagnalls, New York. vii, 675p. (Duffield treats several tunes and each hymn of Robinson's *Laudes Domini*, 1884, in alphabetical order. This is the first American companion to examine both texts and tunes; list of tunes, page 674.)  
Second edition, 1887  
Third edition, 1888, 1894, revised and corrected
- 1889 *A Historical Companion to Hymns Ancient and Modern*: containing the Greek and Latin; the German, Italian, French, Danish and Welsh Hymns; the first lines of the English hymns; the names of all authors and translators; notes and dates, edited by Robert Maude Moorsom. Parker, London. xxiv, 383p. (All the more a remarkable book since the author was blind; see Julian, p. 1633)  
Second edition, 1903. C. J. Clay, London. xxviii, 380p.
- 1889 *Lyric Studies: A Hymnal Guide* containing Biographical Sketches of the Authors and Notes, Critical, Historical and Illustrative, on their Psalms and Hymns, by I. Dorricott and T. Collins. J. Toulson, T. Dankes, London. viii, 328p. (Handbook to the British *Primitive Methodist Hymnal*, 1887)
- 1889 *Our Hymns and Their Authors*: An Annotated edition of the Hymn-Book of the Methodist Episcopal Church, South [1889] by Wilbur F. Tillett. Publishing House of the Methodist Episcopal Church, South, Nashville. 439p. (Biographical Index of the Authors, p. 369-395)  
Editions of 1890, 1892, 1900
- 1893 *Annotations upon Popular Hymns* by Charles Seymour Robinson. Hunt & Eaton, New York. 581p. ("Annotations upon the hymns of *Laudes Domini*," 1884; annotations upon "Additional hymns in the *New Laudes Domini*," 1892.) Reprinted by Methodist Book Concern, New York  
Reprinted by F. M. Barton, Cleveland
- 1899 *The Hymns and Hymn Writers of The Church Hymnary* by John Brownlie. Henry Frowde, London. viii, 364p. (A companion to *The Church Hymnary*, 1898; of the Scottish Presbyterian Churches; "The Music of The Church Hymnary," chapter 14)  
Re-issue, 1911 (with appendix). xii, 371p.
- 1901 *The Music of The Church Hymnary and The Psalter in Metre: its Sources and Composers* by William Cowan and James Love. Henry Frowde, Edinburgh. vi, 259p. ("Historical Notices of the Tunes, Chants and Special Settings," Part I; "Biographical Notices of the Composers," Part II. While not a true handbook since no texts are notated, its importance for composers' biographies warrants its inclusion. This volume and Love's *Scottish Church Music: its Composers and Sources*, 1891—annotates seven Scottish psalm and tune books—are included in Maurice Frost's list of companions in the preface to *Historical Companion to Hymns Ancient and Modern*, 1962, p. iii.)
- 1901 *Biographical Notices of Hymn Writers and other Papers* by

- F[red] P[urser]. Alexander Mayne & Boyd, Belfast. ii, 128p. (Notes on the British Moravian hymnal of 1886)
- 1904 *A Companion to the Public School Hymn Book* by William M. Furneaux. Novello, London. (Biographical detail of the authors in *The Public School Hymn Book*, 1903)
- 1906 *The Methodist Hymn-Book Illustrated* by John Telford. Charles H. Kelly, London. viii, 533p. (Annotations to *The Methodist Hymn Book*, 1904) Second edition, 1909. Robert Culley, London. Third edition, 1922. Epworth Press, London. Fourth edition, 1924
- 1908 *The Church's Song: A Companion to the Irish Church Hymnal* by T. S. Lindsay. Association for Promoting Christian Knowledge, Dublin. x, 227p. Second edition, 1920. viii, 321p. (Includes chapters on tunes and composers; omits "Irish" from title)
- 1909 *Hymns Ancient and Modern for use in the Services of the Church with Accompanying Tunes. Historical Edition*, with notes on the origin of both hymns and tunes and a general historical introduction, illustrated by facsimiles and portraits by [Walter Howard Frere]. William Clowes, London. cxii, 911p. (The celebrated companion to *Hymns A & M*, 1904) Reprinted, AMS Press, New York
- 1909 *The Fellowship Hymn Book with Notes on the Hymns and Tunes* by [Frederick John Gillman]. London. Revised edition, 1920 (Published with the *Supplement to the Fellowship Hymn Book*, 1920)
- 1909 *The Book of Common Praise: being the Hymn Book of the Church of England in Canada, Annotated Edition*, with Notes Written and Compiled by James Edmund Jones. Henry Frowde, Oxford University Press, Toronto. xx, 836p.
- 1911 *The Hymns and Hymn Writers of the Church; An Annotated Edition of The Methodist Hymnal* by Charles S. Nutter and Wilbur F. Tillett. Eaton & Mains, New York. xvi, 499, 97p. (Companion to Hymnal of 1905) Editions of 1915, 1921, 1924
- 1911 *The Music and Hymnody of The Methodist Hymnal* by Carl F. Price, Eaton & Mains, New York. 296p. (Description of contents and preparation of Hymnal of 1905) Second edition, 1919. Methodist Book Concern, New York
- 1914 *Companion to Hymns Ancient and Modern (Old Edition)* compiled by C. W. A. Brooke. Isaac Pitman, London. 160p. (Notes on Texts and Tunes, a history of Hymns A & M)
- 1921 *The Story of Our Hymns: being an Historical Companion to "The Fellowship Hymn Book"* by Frederick John Gillman. Swarthmore Press, London. 112p.
- 1922 *The Hymns of the Breviary and Missal*, Edited with Introduction and Notes by Matthew Britt. Benziger Brothers, New York. 384p. (Notes on and translations of 173 hymns with biographical sketches of authors and translators) (continued on page 73)



# Theses and Dissertations Related to Hymnody, 1980

## Introduction

This bibliography supplements that of Thomas H. Porter in our July 1979 issue, pages 19-204, 221. Unlike his bibliography, however, this one is not limited to American hymnody. Furthermore, this list includes works in progress. Although most titles are recent, a few older works not included in earlier listings in *The Hymn* are listed. A few entries whose titles do not specifically refer to hymnological studies may be assumed to incorporate this subject.

When available, the information for each entry is listed in the following order: author's name, title of work, number of pages, degree

earned, area (school or department of study), institution conferring degree, and year degree was awarded. Dissertation listings also include the *Dissertation Abstracts International* entry by volume, number, and page.

This bibliography is the result of an extensive survey of institutions accredited by the Association of Theological Schools and by the National Association of Schools of Music. It is anticipated that this bibliography will become an annual feature in *The Hymn*. Readers are invited to report errors and omissions to the editor.

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- Anderson, Sister Lillian, S.N. J. M. The Doctrine of Christian Holiness as Found in the Writings of John Wesley and Reflected in His Hymns. 72p. (M.A., St. John's University, 1969).
- Anderson, Ronald Eugene. Richard Alison's Psalter (1599) and Devotional Music in England to 1640. 724p. (Ph.D., Vocal Literature, University of Iowa, 1974); DA XXXV, 4, 2314-2315-A.
- Anderson, Terrance A. The Metrical Psalmody of Jan Pieterszoon Sweelinck, with a Practical Performing Edition of "Livre Quatrieme et Conclusional des Pseaumes de David." 834p. (Ph.D., Choral Music, University of Iowa, 1968); DA XXIX, 284-A.
- Balarz, Mary Ellen Hawthorne. A Study of the Singing Schools in Massachusetts and Virginia and Potential Application of Singing School Process in Contemporary Society. 105p. (M.M., Virginia Commonwealth University, 1975).
- Barker, George S. Black Hymnody other than Spirituals. (M.C.M. Musicology, The Southern Baptist Theological Seminary, 1981).
- Barr, Cyrilla. The Laude Francescani and the Disciplinati of Thirteenth Century Umbria and Tuscany; A Critical Study of the Cortona Codes. 91. 443p. (Ph.D., Musicology, Catholic University of America, 1965); DA XXVI, 8, 4709.
- Beecher, David I. A Comprehensive Sequential Hymn Study Model for

- Use with Older Children. (M.C.M., Music Ed., The Southern Baptist Theological Seminary, 1979).
- Elk, Johnnie R. Alexander. Music in the Black Baptist Church. 87p. (M. M., Music Ed., State University of New York, College at Fredonia, 1980).
- Brown, Marian Tally. A Resource Manual on the Music of the Southern Fundamentalist Black Church. 180p. (Ed.D., Indiana University, 1974); DA XXXV, 9, 6178-A.
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- Callaway, Susan. English Psalmody for Use in Liturgical Worship. 130p. (M. M., University of Southern California, 1966).
- Carroll, Edward Perry. Daniel Brink Towner (1850-1919): Educator, Church Musician, Composer, and Editor-Compiler. 354p. (Ed.D., New Orleans Baptist Theological Seminary, 1979).
- Carter, Roland. The Choral Music of Robert Nathaniel Dett. (Ph.D., Music Ed., New York University, in progress).
- Christenson, Donald Edwin. A Transcription to Modern Notation of a Shaker Hymnal by Isaac Young, Based upon His Theory Book. 274p. (M. A., Indiana University of Pennsylvania, 1976).
- Collins, Larry. Hymns of the Social Gospel. (M. M., Baylor University, 1980).
- Colson, Barbara Joy. An Examination of the Stylistic Characteristics of Johann Walter as Seen Through the Chorale Settings of the *Geistliche Gesang Büchlein*. 111p. (M. M., Southwestern Baptist Theological Seminary, 1978).
- Consier, Patricia Eileen. Factors Relating to Participation in the Music of the Liturgy by Members of the Roman Catholic Church. 117p. (Ph.D., Florida State University, 1975); DA XXXVI, 2, 943-A.
- Desby, Frank. The Modes and Tuning in Neo-Byzantine Chant. 415p. (D.M.A., University of Southern California, 1974); DA XXXV, 6, 3791-3792-A.
- Dobbs, Jo Annice. English Hymnody of the Restoration, 1669-1695. 147p. (M. M., Southwestern Baptist Theological Seminary, 1979).
- Duncan, Curtis Daniel. A Historical Survey of the Development of the Black Baptist Church in the United States and a Study of Performance Practices Associated with Dr. Watts' Hymn Singing: A Source Book for Teachers. (Ed.D., Washington University, 1979).
- Ekrut, James Charles, Jr. Universal Redemption, Assurance of Salvation, and Christian Perfection in the Hymns of Charles Wesley, with Poetic Analysis and Tune Examples. 174p. (M. M., Southwestern Baptist Theological Seminary, 1978).
- Ellsworth, Donald Paul. Music in the Church for Purposes of Evangelism: Historical Antecedents and Contemporary Practices. (D.M.A., University of Southern California, 1977); DA XXXVIII, 8, 4437-A.
- Farlee, Lloyd Winfield. A History of the Church Music of the Amana Society, The Community of True Inspiration. 929p. (Ph.D., Musicology, University of Iowa, 1966); DA XXVII, 5, 1394-A.
- Fox, Ellen Mousseau. The Music of Billy Sunday's Revivals. 85p. (M. A., Music Literature, Eastern Michigan University, 1977).
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- Conference of the Mennonite Church. 90p. (D.M.A., University of Kansas, 1976).
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- Greenlaw, Kenneth Gould, Jr. Traditions of Protestant Hymnody and the Use of Music in the Methodist and Baptist Churches of Mexico. 508p. (D.M.A., University of Southern California, 1967); DA XXVIII, 7, 2712-A.
- Grossi, Henry J. The Fourteenth Century Florentine Laudario Magliabechiano II, I, 122 (B.R. 18): A Transcription and Study. 356p. (Ph.D., Musicology, Catholic University of America, 1979).
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- Harper, Glen. The Sacred Harp Tradition in Northern Alabama. (M.A., Music Ed., University of Alabama, 1980).
- Held, David Paul. Chorale Preludes Composed in the Eighteenth Century for Organ and a Solo Instrument. (D.M.A., University of Southern California, 1976); DA XXXVII, 9, 5431-5432-A.
- Hill, Paul Rush. A Study of Present Day Church Music Procedures and Practices in the Seventh-Day Adventist Denomination in North America. 103p. (M.M., University of Southern California, 1965).
- Horton, Wallace Wayne. An Historical Background of Ten Hymn Tunes with an Analysis of Their Twentieth-Century Organ Improvisations. 48p. (M.A., California State University-Los Angeles, 1977).
- Hultberg, Mary Louise. The Choral Concertato per omnes versus. Its Evolution within the Lutheran Liturgy. 239p. (D.M.A., University of Southern California, 1964).
- Insera, Lorraine. The Music of Henry Ainsworth's Psalter (1612). (M.A., Brooklyn College, 1980).
- Isquith, Aaron. Mary Hazard's "A Collection of Exercise Songs": Historical Background, Transcription and Analysis of a Shaker Manuscript Hymnal. 186p. (M.A., Brooklyn College, 1975).
- Johnson, Darrel Keith. A Study of Present Day Music Practices in the Assemblies of God. 168p. (M.M., University of Southern California, 1972).
- Jones, John R. The Choral Works of Undine Smith Moore: A Study of Her Life and Work. (Ed.D., Music Ed., New York University, in progress).
- Jones, Maxine Carrie. Resources: Materials on Mahalia Jackson: An Analytical Discography, Annotated Bibliography, and Chronicle of Her Life. (M.A., Music Ed., Morgan State University, in progress).
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- Klocko, David G. Jeremiah Ingalls' *The Christian Harmony: or, Songster's Companion* (1805). 1332p. (Ph.D., Musicology, University of Michigan, 1978); DA XXXIX, 3, 1182-A.
- Kruger, Duane Robert. An Investigation into an Indigenous Sacred Hymnody as Applied to the Zulu



- Church of South Africa. 104p. (M. A., Columbia Bible College, 1977).
- ambertson, Milan Ward. A Study of Harmonic, Melodic, and Other Characteristics of 216 Hymn Tunes in Current Protestant Use. (M. A., University of Iowa, 1966).
- andes, William Daniel. A Supplemental Hymnal for a Theological Seminary Chapel. (D.M.A., The Southern Baptist Theological Seminary, 1981).
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- iebergan, Patrick M. *Church Music: An Annotated Bibliography and Index of Articles on Choral Music from 1966 to 1978*. 78p. (D.M.A., University of Colorado at Boulder, 1979).
- McConnell, Harlan Dean. The Lutheran Chorale in the Sixteenth-Century German Keyboard Tablatures. 352p. (Ph.D., University of Colorado at Boulder, 1974); DA XXXV, 4, 2323-A.
- McCuiston, Sandra Sue. Samuel Sebastian Wesley—Organist, Choirmaster, Composer. 48p. (M.M.E., Vocal Music, University of Missouri—Kansas City, 1965).
- McKenzie, Christine W. A Pianist's Companion to the *Baptist Hymnal* 1975. (D.M.A., The Southern Baptist Theological Seminary, 1980).
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- Murrell, Irvin H., Jr. The Use of Old Hundreth as a Cantus Firmus in Choral Music. (M.M., Southwestern Baptist Theological Seminary, in progress).
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- Reed, Tracey L. *Johann Christian Bechler: Moravian Minister and Composer*. 96p. (M. A., Indiana University of Pennsylvania, 1973).
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- Scholten, James William. *The Chapins: A Study of Men and Sacred Music West of the Alleghenies, 1795-1842*. 167p. (Ed.D., University of Michigan, 1972); DA XXXIII, 5, 2416-2417-A.
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- Thomas, Marjorie Cochran. *Music in the Protestant Settlements of Pennsylvania: 1637-1810*. (M.M., University of Miami, 1977).
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- Veidensaul, Jane. *The Polyphonic Hymns of Adrian Willaert*. 411p. (Ph.D., Musicology, Rutgers University, 1978); DA XXXVIX, 7, 3913-A.
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- \_\_\_\_\_. *The Lord's Song and the Ministry of the Church*. 446p. (Th.D., Pastoral Theology, Union Theological Seminary, 1967); DA XXVIII, 718-A.
- York, Terry W. *The Practice of Lining-Out in Congregational Singing*. (M. C.M., New Orleans Baptist Theological Seminary, 1975).
- Young, Juanita. *A Pastor's Music Manual for the Small Church*. (M. A., Music Ed., Northeast Missouri State University, in progress).
- Zehr, Sr. Maria G. *Selected Organ Compositions Based Upon the Hymn Veni Creator Spiritus*. 93p. (D.Mus., Organ, Indiana University, 1979).

## How To Improve Congregational Singing

(continued from page 25)

and official worship committee. Make a list of hymns which have been sung during the past year. Consider which of those should be gradually retired. What new hymns should be introduced? How? Do individuals and families use hymns in the home? Does the choir program and church

school assist in promoting hymn singing and study? Could we have a congregational rehearsal to learn how to sing better? What about a hymn festival? These and dozens of other topics may occur to you. Best wishes as you start.

### Footnotes

<sup>1</sup>These Wesley directions are available on sheets which can be attached to flyleaves of hymnals. Order them from Outlook Publishers, Inc., 512 East Main St., Richmond, VA 23219.

<sup>2</sup>Walford Davies and Harvey Grace, *Music and Worship* (New York: The H. W. Gray Company, 1935), 141.

<sup>3</sup>*Union Seminary Quarterly Review*. New York:

Union Theological Seminary, Special Issue (December, 1960), p. 84.

<sup>4</sup>*The Hymnody of the Christian Church*. (New York: George H. Doran Co., 1927. Reprinted 1956 by John Knox Press, Richmond), p. 274.

<sup>5</sup>AGO National Headquarters, 630 Fifth Avenue, Suite 2010, New York, NY 10020. The cost is 75¢ postpaid.



## Hymns in Periodical Literature

Austin C. Lovelace



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**Horace C. Boyer, "Contemporary Gospel Music,"** *The Black Perspective in Music*, Spring 1979, 5-58.

Part I discusses the old theme—sacred versus secular, emphasizing the impetus of spirit in true gospel music versus the emphasis on entertainment when the musicians are moved into the commercial world. Instead of religious themes, the songs become "messages," avoiding religious language per se. This part concludes with pictures of singers and groups well known for their role in gospel music.

Part II deals with characteristics and style, with helpful organization of material under such subjects as vocal timbre, range, text interpolation, and improvisation. Gospel music is described as a type of song and style of piano playing, and the author has transcribed Mahalia Jackson's version of "Amazing Grace" and the Ward Singers' recording of "Surely God is able" to illustrate the elements of style and rhythmic treatment. Even if one cannot perform in this style, one can better understand and appreciate the subtleties of the real artists.

**Erik Routley, "Six Great Moments in Twentieth-Century Hymn Music,"** *Church Music Quarterly*, April 1979, 4.

Challenged by the Director of the Royal School of Church Music to

name the six greatest hymn tunes written in the 20th century, Routley tackles the job with his usual gusto. Beginning with Vaughan Williams' *KINGS WESTON*, he suggests one American, one French, and four English tunes. As usual, his rationale for each choice is intriguing, but he does manage to name seven other tunes which he rates highly. In all probability nearly half will be unfamiliar to American church musicians.

**"A List of Basic Hymns for Children,"** *Choristers Guild Letters*, October 1979, 25-26.

The Publications Committee of the Choristers Guild has prepared a four-year cycle of basic hymns for grades three, four, five, and six for use in church schools and children's choir programs. One or more hymns are listed for each month, September through May, generally graded in difficulty to be used in sequence by grades, or over a four-year period in an ungraded situation. Seventeen supplemental or alternative hymns are added, covering a total of 62 hymns. The Ecumenical Hymn List was used as a basic resource, and there is a balance of seasonal and general hymns. Hymn studies for 40 hymns are available from the Guild as study aids, and are so noted in the list.

Alice Lyon, "The Great Hymns of the Church Live in My Heart," *Choristers Guild Letters*, September 1979, 8.

Using a giant red heart, Alice Lyon tells how she developed a program for memorizing hymns in her children's choir. Her simple and effective plan could be used in almost any choir situation.

Alice Parker, "Hymns in History," *Pastoral Music*, June-July 1979, 25-28.

Those who have experienced singing hymns under Alice Parker will find here her philosophy of hymn singing, a credo of her beliefs about the impulse to sing, and an invitation to look at hymn singing in a new light. Her remarks are loosely woven around some historical periods, but one should not expect to find a history of hymns. The style is informal, but the material demands careful and thoughtful reading.

Prosvenor Fattic, "A Few Sterling Pieces: Nineteenth Century Adventist Temperance Songs," *Adventist Heritage*, Summer 1975, 35-41, 68.

While this issue is not new, you doubtless missed it. It is worthwhile to borrow a copy from a Seventh Day Adventist friend to savor a body of hymns which the author says, reveals that Seventh-day Adventist tunesmiths and versifiers, filled with fervor for the conquest of intemperance, were inspired to reach hitherto unscaled heights of musical and literary mediocrity along a wide ranging front." Laced (if the word may be used for this subject) with unbelievable examples, including grades against tobacco, it makes a strong case for care in the writing of social action hymns. It will provide you with examples for many occasions.

Erik Routley, "Church Music and Hymnody: Browsing Among Recent Books," *Worship*, Volume 53, No. 5, September 1979, 404-413.

Dr. Routley's reviews of material are always colorful and incisive, and always highly personal. Out of 14 books in the area of hymnody, he reviews a revision of a short book on hymnology, reprints of two early American hymnals, the Catherine Winkworth biography, two pop collections from England, a new hymnal, his own hymn festival booklet, and *Hymns III* produced by the Church Hymnal Corporation for the Protestant Episcopal Church. No review is long, but he does give major attention to the last item.

### Church Music 79.

The new annual format of *Church Music*, following rather soon the introduction of the *Lutheran Book of Worship*, naturally turns its attention in large part to hymns. The following articles of general interest precede specific material on the new book.

Gracia Grindal, "On Writing Hymns at the End of the Twentieth Century with a Postscript: Some Thoughts (with Examples) on a New Psalmodic Hymnal Form," *Church Music* 79, 25-30.

From her experience in evaluating new texts for LBW, Gracia Grindal gives excellent, sensible, and helpful advice to would-be hymn writers concerning form, content, and tone. In her postscript she illustrates her own thought processes in creating new versions of the psalms and gives finished products of three as illustrations.

**Victor Begauer, "Composers for the Church: Paul Manz,"** *Church Music* 79, 31-48.

Although the chief thrust of the article is with Manz's life in sympathetic detail and breadth, there is much helpful material about his treatment of hymns and his compositions and improvisations based on them. The bibliography of works is enhanced by a "Table of Compositional Categories Employed" in *Ten Chorale Improvisations, Sets I-VII*, published by Concordia. At a glance one can determine the style of composition for each hymn treatment.

**"Studying the Lutheran Book of Worship,"** *Church Music* 79, 54-96.

Half of the issue is devoted to articles by Gilbert E. Doan, Jr. (Consensus and Compromise: Some Political Perspectives on the *LBW*); Lowell C. Green (The Chorales of Martin Luther: How Have They Fared in the *LBW*); F. Samuel Janzow (Some Thoughts on Translating Luther's Hymns into English); an interview with Eugene Brand, Project Director for *LBW*; an interview with Richard Hillert, Music Editor; Randall K. Senemeier (The Influence of the Wor-

ship Supplement on *LBW*; Reuben Pirner (The Hymns of the *LBW* Cultural Modes); Harry Eskew (The *LBW*: One Baptist's Reaction); Carlton R. Young (The *Southern Harmony* and the *LBW*); James Litton (An Anglican and an Episcopal Look at the *LBW*); and Edgar S. Brown, Jr. (First Person Singular: The *LBW*—Where Do We Go From Here?).

The short articles give background and perspective to the process of editing the hymnal, evaluation of the book in the light of historical materials and theology, a view from the eyes of some non-Lutherans, and a look at what might come next. Most writers are sympathetic to the impossible problems and compromises which face any hymnal project, and only one or two are tenderous.

The issue is an important one for all who are interested in how a hymnal is put together, and in understanding some of the tensions and perils which mark the process. The cost is \$8.50, and as the TV ad says, "Darn well worth it."

(*Church Music* 79 is available from Concordia Publishing House, 3558 South Jefferson Ave., St. Louis, MO 63118.)

## Executive Committee Meets

On October 15 and 16 the Hymn Society's Executive Committee met at Westminster Presbyterian Church, Dayton, Ohio. Members present were Roberta Bitgood, Anastasia Van Burkalow, Leonard Ellinwood, Harry Eskew, John H. Giesler, Sister Theophane Hytrek, William Lambacher, L. David Miller, William J. Reynolds, and Carlton R. Young. Also present was Executive Director W. Thomas Smith.

Although the meeting of the Executive committee is primarily to carry on the business of the Hymn Society, each such meeting is characterized by a sense of fellowship and common commitment to strengthening congregational song. After an initial period of worship, each committee member shared observations of recent hymnic developments related to the work of the Society.

Among the actions of the Executive



committee at its fall meeting are the following:

1. It was recommended that Article V of the HSA Constitution be amended in two ways: (a) by deleting the office of Historian (This work could be carried out in the national office under the supervision of the Executive Director.); (b) by deleting the stipulation that the Editor of *The Hymn* be a member of the Research Committee.

2. A decision was made to resume the custom of reading the names of recently deceased members at the Annual Meeting, this to be followed by a moment of silence. These names are to be subsequently published in *The Hymn*.

3. The proposed budget recommended by the Finance Committee for 1980 was adopted with minor amendments. The 1980 budget of the Hymn Society totals \$80,459.64. Copies of this budget are available on request from the National Office.)

4. The Executive Director was authorized to proceed, with any necessary support from the Executive Committee, to secure contents for, and arrange for the printing of a cross-section of current English-language hymnody to be presented as the 1980 *Sampler*, 16 pages in length, for use at convocations and workshops.

5. That the Society's logo be revised, retaining its present outline,

with the present center contents changed and replaced by the words "O sing unto the Lord."

6. A job description for the Executive Director was approved after extensive and careful discussion.

7. It was decided that the Society's Promotion and Research Committees would carry on their work now in progress by mail, that their chairmen would report to the Executive Committee at its June 1980 meeting. (These two committees would not be meeting in connection with the Princeton National Convocation.)

8. Plans were approved to hold the 1981 National Convocation at Occidental College, in Eagle Rock (near Los Angeles), California, tentatively set for June 14, 15, and 16.

9. President-Elect Carlton R. Young was authorized to extend on behalf of the HSA a written confirmation of his invitation to the International Fellowship for Research in Hymnology (IAH) to hold a joint convocation in the USA in 1985.

10. Harry Eskew was elected to serve an additional term (1980-82) as Editor of *The Hymn*.

In addition to these matters involving formal action, a number of reports were received and discussed by the Executive Committee. The next meeting of the Executive Committee will take place June 11 at Princeton, New Jersey.

## Corrections

(continued from page 40)

re lxiv, and under 1969 *Crusade Hymn Stories* the correct number of pages is 160.

Erik Routley has supplied information for his biographical contribution to the following hymnal which you may wish to add to the top of page 71:

1958 *Hymns Ancient and Modern, School Edition with Daily Services*, William Clowes & Son (then of London). 389 + lxii p. (Biographical details added to indexes of authors and composers, 40 pages, by Erik Routley)

# Hymnic News

## Episcopalians Authorize New Hymnal Preparation

In September the General Convention of the Episcopal Church instructed the Joint Commission on Church Music to prepare a Hymnal 1982 and present it to the General Convocation that year for approval. Since that means approval of the texts, the musical edition of the hymnal cannot be available until about 1984, since plates cannot be prepared prior to September 1982. Funding for the work was also provided. *Hymns III* containing new material (reviewed in this issue) is available from the Church Hymnal Corporation, and another supplemental collection of charismatic material is to be released by January 1980. (As noted in our October issue, page 282, another recently published supplement to *The Hymnal 1940* is *Cantate Domino*, compiled and edited by the Bishop's Advisory Commission on Church Music of the Episcopal Diocese of Chicago.)

## Copyright Suit Against Unification Church Resolved

A multiple plaintiff copyright infringement suit involving the unlicensed use of 40 copyrights by

the Unification Church in America (led by Rev. Sun Myung Moon) has recently been resolved. This legal action brought by 22 different publishers concerns the hymnal *Songs for Worship and Fellowship*, which was offered for sale by the church. The action claimed that since that hymnal included so many unlicensed copyrights, it was clear that the infringement was no accident. After two years of vigorous pre-trial proceedings, the defendants agreed to a Consent Order against them providing for the payment of \$90,000 in damages, inclusive of legal fees.

## LBW Gets Mixed Lutheran Reception

(In our January 1979 issue we published a favorable review of the *Lutheran Book of Worship* by Louis Nuechterlein. In the interest of balance, this new article reports some of the dissenting views of the new hymnal.)

After more than a decade of preparation, in 1978 was published what was hoped would be a hymnal for all major North American Lutheran bodies, the *Lutheran Book of Worship*. This volume was prepared by the Inter-Lutheran Commission on Worship, a commission with representatives of the Lutheran Church in America, The American Lutheran Church, The Evangelical Lutheran Church of Canada, and The Lutheran Church-Missouri Synod.

Although much of the initial impetus for a hymnal for North American Lutherans came from the Missouri Synod and this denomination participated in the complete process of compiling it, the LC-MS became embroiled in theological controversy and its convention decided to reject the LBW and produce its own separate hymnal, much to the disappointment of its representatives who had participated in the LBW's preparation. Thus this hymnal accepted by other North American Lutherans embodies much of the influence of the Missouri Synod, a circumstance disappointing to Lutherans of different hymnic references. The LC-MS is particularly oriented to the older German chorale tradition whereas these other Lutheran bodies tend to be more eclectic. Former Professor C. B. Lund of Luther/Northwestern Theological Seminary, in an unpublished critique of the LBW, made the following comparisons with the Lutheran *Service Book and Hymnal* (1958), showing the marked increase of 16th century and decrease of 19th century hymnody in the LBW:

	16th century	19th century
SBH texts:	23	308
LBW texts:	41	159
SBH tunes:	58	307
LBW tunes:	107	134

Another critic of the LBW, Edmund . Arnold, internationally known journalist and author of 17 books, wrote of what he considers the bad language of this hymnal. He feels that the real power and meaning of the originals has been taken away in many hymns and creedal statements. He considers hymns and creeds to be sacred documents; if changes are to be made, they should be kept to an

absolute minimum, and made with utmost care. "Why must we change the hymnal language?" Arnold asked. "I don't rewrite Shakespeare to make it plain for my seven-year-old grandson. I educate him so he can read and appreciate it. That's our job—not to cheapen the material so that people can understand it—but to educate the people so they can understand and appreciate the material in all its beauty and richness."

In the opinion of a third LBW critic, Bob Wetzler of Art Masters Studios Inc. of Minneapolis, two basic editorial principles should be applied to the texts of new hymnals:

1. The more-or-less classic texts should be altered (if at all!) with *great care!* Certainly whole lines of poetry should not be contrived to accommodate removal of *thees* and *thous*.
2. On the other hand, I tend to take a dim view of living poets using *thees* and *thous* and other anachronisms without good reason.

Wetzler, himself a musician and hymnal editor, laments the loss of most of the Bach chorale settings in the LBW and the lack of authenticity in those included therein. He further regrets the "tampering" with the harmony of well known hymn tunes that makes it impossible for congregations to sing in parts. (Wetzler reports a flood of mail in response to his privately-circulated critique of August 1978, almost entirely in agreement.)

Although space does not permit further treatment of LBW criticisms, these comments are sufficient to show the mixed reception this new hymnal is getting from Lutherans and the difficulties of providing a hymnal that is acceptable to a wide range of theological, literary, and musical preferences.



# New Hymns

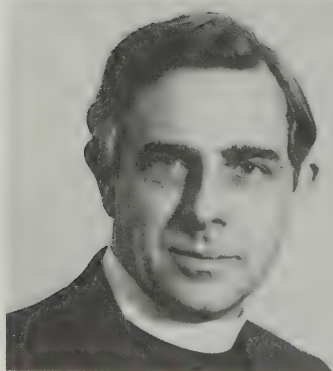
## Not in Lordly State and Splendor

Suggested Tune: PICARDY (8,7,8,7,8,7)

1. Not in lordly state and splendour,  
Lofty pomp and high renown;  
Infant-form his robe most royal,  
Lantern-light his only crown;  
See the new-born King of Glory,  
Lord of all to earth come down!
2. His no rich and storied mansion,  
Kingly rule and sceptred sway;  
From his seat in highest heaven  
Throned among the beasts he lay;  
See the new-born King of Glory  
Cradled in his couch of hay!
3. Yet the eye of faith beholds him,  
King above all earthly kings;  
Lord of uncreated ages,  
He whose praise eternal rings—  
See the new-born King of Glory  
Panoplied by angels' wings!
4. Not in lordly state and splendour,  
Lofty pomp and high renown;  
Infant-form his robe most royal,  
Lantern-light his only crown;  
Christ the new-born King of Glory,  
Lord of all to earth come down!

© 1980 Timothy Dudley-Smith

Timothy Dudley-Smith, 1976-77



Timothy Dudley-Smith is Archdeacon of Norwich, Norfolk, England. He was born December 26, 1926 at Buxton, Derbyshire. He holds the B.A. and M.A. degrees from Cambridge University. His most recent book is *Someone Who Beckons* (Inter-Varsity Press, 1978). He has written about 80 hymn texts, over half of which are in hymnals or collections. "Tell out, my soul, the greatness of the Lord" is his best known hymn. "Not in lordly state and splendour" was written over the Christmas season of 1976-77 and used on the author's 1977 Christmas card. Permission to reprint this hymn should be requested from Rev. Timothy Dudley-Smith, Rectory Meadow, Bramerton, Norwich NR14 7DW, England.

This hymn was selected for publication by the Hymn Society's Hymn Promotion Committee. The committee suggested that this hymn be sung with a very light accompaniment or unaccompanied. Optional use of finger cymbals was also suggested by the committee.

# Baptismal Hymn

## Bring Your Sons and Bring Your Daughters

Suggested 8, 7, 8, 7, D. Tunes: HOLY MANNA and HYMN TO JOY

Bring your sons and bring your daughters,

On this festive holy day;  
Let the water and the promise  
Seal them in God's chosen way.  
O forbid that we should falter  
To receive the promise made.  
Let us celebrate together  
Covenants that never fade.

Noah heard the warning given,  
Built the ark to save the race,  
Sailed the flood throughout the judgment,  
Trusting in God's saving grace.  
Later Moses led the people,  
From their bondage, through the sea;  
God had caused the sea to sever,  
In their flight to liberty.

2. In the age before creation,  
Chaos ruled the whole night long;

When the Word of God was spoken,  
Nature chanted back its song.  
Seas received their given borders;  
Mists soon covered all the earth.  
God had used both Word and water,  
Marking all creation's birth.

4. Jesus heard the Baptist preaching,  
Entered Jordan's flowing tide.  
Then the dove of God descended,  
From the heavens opened wide.  
Heritage of faith rehearsing,  
God of love, your child we bring;  
Sanctify the oath that's taken,  
Bless this child with nurturing.

5. Set apart by Word and water,  
Born into God's family,  
We have come to know the Spirit,  
Share the holy mystery.  
Christ renews our love for others;  
Fellowship is ours to share;  
Free in faith, yet bound in service,  
For a broken world we care.

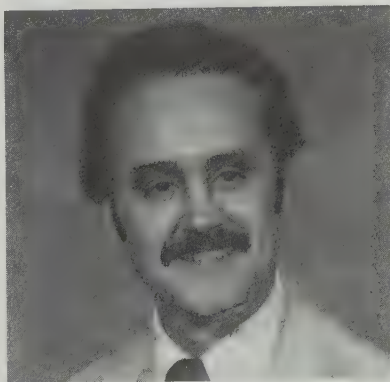
© 1979 Gary R. Shiplett

Gary R. Shiplett, 1976

Gary R. Shiplett, born in Richmond, Indiana, November 2, 1939, is pastor of the Frankfort (Illinois) United Methodist Church. He is a graduate of Florida Southern College (A.B.), Princeton Theological Seminary (M. Div.) and Indiana University (M. A., Ed.D.).

For the past 12 years, he has been writing hymns for use in his congregation. This baptismal hymn, his first to be published, was written in 1976 after attending a seminar on the new alternate text for baptism for United Methodists. It attempts to embody the major themes and emphasis of that service. Several helpful suggestions for revising the original hymn-text were made by Professor Laurence E. Mokey, who chaired the task force which wrote the new service of baptism.

This is one of the hymns recommended by the HSA Hymn Promotion Committee for publication.



## A Communion Hymn

### We Gather at Your Table, Lord

Suggested C. M. D. Tunes: CLEANSING FOUNTAIN, FOREST GREEN, and LLANFYLLIN.

1. We gather at your table, Lord,  
Because you bid us come.  
Our lives, though scattered through the week,  
We now unite as one.  
Before us is the bread, the wine,  
Prepare our souls to eat.  
Come join us by your Spirit, Lord,  
And make the feast complete.
2. Remind us of our sacred past,  
Our roots in Israel's soil.  
Refresh us with your presence now  
As through today we toil,  
And point us toward the future, Lord,  
Your Kingdom we would know,  
And for our friends around us here,  
Our hearts in love would grow.
3. We gather as your people, Lord;  
You call and we must heed.  
Our power by itself is weak,  
It is your strength we need.  
Your Spirit dwell within our hearts;  
Your voice speak loud and clear,  
And fill us with your power and might  
As we assemble here.
4. Into the world again we take  
Your Covenant of grace.  
Refreshed by taking time to pause  
From our own selfish pace.  
May Love be ours and overflow  
That all the world may see,  
That you will be our holy God,  
Your people we will be.

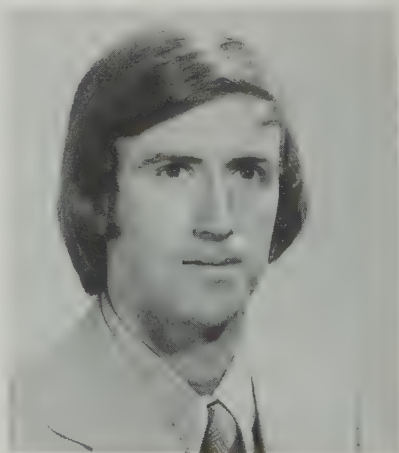
© 1980 Hymn Society of America

William Martin, 1971, rev. 1977

William Martin was born August 15, 1944 in Alameda, California. In 1966 he received his B.S. in electronic engineering from the University of California at Berkeley. In 1970, after several years work as a research scientist with the U.S. government, he left his job to enter the American Baptist Seminary of the West, Covina, California. So that he could remain with the Reformed Church in America, he transferred in 1972 to Western Seminary, Holland, Michigan, where he completed his M.Div. in 1973.

Since his graduation he has served as pastor of churches at Laguna Hills, California and Scottsdale, Arizona, and is now pastor of Christ's Community Church (R.C.A.) in Phoenix. A long-distance runner, much of Rev. Martin's creativity comes to the surface after 20 minutes of running. Poems, hymns, stories, and articles come to him while running. He has indicated that he does not know if he is "a runner who must therefore write, or a writer who must therefore run."

This hymn was selected for honorable mention by the HSA Hymn Promotion Committee.





# Reviews

Lionel Adey *Make a Joyful Noise unto the Lord; Hymns As a Reflection of Victorian Social Attitudes* by Susan Tamke 63

Edward J. McKenna *Book of Sacred Song* 66

James A. Rogers *The New Harp of Columbia* by W. H. and M. L. Swan.  
A facsimile reprint of the 1919 edition with introductory essays by  
Dorothy D. Horn, Ron Petersen, and Candra Phillips 68

Wilbur Held *Hymns III* 70

James Scholten *The Sacred Harp: A Tradition and Its Music* by Buell E. Cobb,  
Jr. 71

Howard G. Hageman *Klinkend Geloof* edited by A. C. Honders 72

**Make a Joyful Noise unto the Lord; Hymns As a Reflection of Victorian Social Attitudes** by Susan Tamke. 1978. Ohio University Press, Scott Quadrangle, Athens, OH 45701. \$12.00 (cloth bound), \$5.00 (soft bound)

In her delightfully clear, fluent prose, Dr. Tamke contends that ideas and images from hymns sung or learned by more and younger Victorian children than ever read "mainstream" poems, more deeply penetrated the popular imagination. They inculcated nostalgia for the former pastoral and hierarchical society; they also expressed conflicting attitudes: evangelical "world-rejection" together with evangelical humanitarianism; "Christian submissiveness" yet also "individualism, striving and self-help"; "the value of competition" yet "Christian equality and sharing," and "English Christian patriotism" in collision with the Christian ideal of world brotherhood." After defining by historical

survey this sub-culture of hymnody, Dr. Tamke analyzes its components: its evangelical world-view, its teaching—particularly of children, its reluctant consideration of social injustices, its missionary endeavours and its predominant images of blood, motherhood, rural and military life. She claims novelty not for her ideas but for her evidence. Even were the book's general tenor so well-balanced as the conclusion abstracted above, its selection and use of evidence would provoke nagging doubts.

First of all, to exclude liturgical and devotional hymns, "which largely defy sociological analysis" is to exclude a large number that were widely sung. Moreover, the author's arguments against determining hymns sung from those frequently printed by denominations apply likewise to many she does adduce: poems from newspapers, secularist pamphlets or ragged-school hymnals. To draw heavily on the Taylor sisters'

*Hymns for Infant Minds* while neglecting Keble's yet more ubiquitous *Christian Year* is to argue selectively. Again, many children did learn the didactic hymns so brilliantly parodied by Lewis Carroll, but in what proportion of Victorian homes? We are left as uncertain as ever about which hymns influenced multitudes who could barely read the Bible.

To criticise so widely-read an author for misuse of authorities would seem churlish. She does, however, repeatedly quote Halevy's dictum that Methodism saved England from revolution without mentioning its total refutation by Edward Thompson, on whose work she also draws. Again, her promised investigation of the Freudian analyses of evangelical hymns by Thompson and G. R. Taylor amounts to the approving citation of a paragraph. Unfortunately, Donald Davie's fierce attack on such interpretations, in *A Gathered Church*, appeared while Dr. Tamke's book was in press.

This cannot excuse the book's historical inaccuracies and inconsistencies. Historians, including Thompson, have long distinguished between the rationality of Old Dissent and the "enthusiasm" of New Dissent, yet in her indictment of the latter, Dr. Tamke lumps together Watts, Doddridge, and Wesley. She tells us that during the evangelical revival from 1859 "we rarely find any mention of social justice," yet these themes appear in that very year, in the Congregational hymnal, and much more in the later Harrow School one (1885). To overlook two hymnals among so many is all too easy, but on one page the author jumps disturbingly from proving Wesleyan and Congregational endorsement of the social order early in the century to berating General Booth

for applying his energies in the 1880s to turning derelicts into productive members of a very different society rather than to overturning the system.

A similar historical license appears when, on the ground of its choice of Queen Victoria for the Jubilee service, Dr. Tamke discerns in "The day that gaved, Lord, is ended" (1870), a patriotic pride in British missionary achievement, even though nine pages earlier she dated the final missionary and imperialist movement as *beginning* in 1870.

Even more than historical accuracy, one properly expects sound argument and exact reading of texts. If the definition of Anglican liturgical imagery as that of a landowning class were supported by stronger evidence than the word "trespass" in the Lord's Prayer, it would not matter that the Oxford dictionary shows the word before the 18th century to have referred to *any* kind of sin or law-breaking. If the discussion of Wesleyan hymns took account of, say, "Christ, whose glory fills the skies" as well as of bloodthirsty ones, the failure to distinguish formally between Arminianism and Calvinism would matter less. The two verses "There is a fountain filled with blood" on page 39 do *not* further exemplify the sensuality of Watts, the stanza given above. Finally, the author approvingly quotes G. R. Taylor's analysis of little-known verses by Toplady and Culy as illustrating evangelical oral and written regression without mentioning John Wesley's excision of sexual imagery from those Moravian hymns he reprinted.

Sometimes Dr. Tamke attributes the evangelicals' attitudes four centuries throughout Christendom, or even to Scripture. Their extreme preoccupa-

on with the Crucifixion was watched by the Roman Catholic cult of the Precious Blood, while Rendhal's *Vie de Henri Brulard* bitterly depicts an oppressively puritan Catholic conditioning of French children in the very heyday of Hannah More and Rowland Hill. Those "medieval" images of sword, spear and armour whose frequency in Victorian hymns understandably amazes the author can all be found in St. Paul, as can what she calls the "Manichean" representation of life as struggle between good and evil. Again, the "commercial" images of heaven found in Victorian Sunday school hymns—golden harps and all—came ultimately from the apocalypse.

In noting the rarity of images depicting the urban life most Victorians actually lived, the author moves to sounder ground, for, as Glasdair MacIntyre remarks, "Christianity, confronted with the secular life of a post-Industrial Revolution society, has found it impossible to lend meaning to that life." Yet her discussion of the two moralities apparent in Victorian hymns, that of designed obedience and that of active struggle, would benefit from more rigorous analysis. While properly noting the honest-craftsman motif in "O boys, be strong in Jesus," she fails to consider the purity and obedience urged in the next stanza upon the Christian maiden. "We have here one ethos for the male, the other for the female. A comparison of hymnals used by lower-class children with those used by upper-class adolescents—for example, the 1878 Manchester Board Schools and 1885 Harrow School collections, the latter used by the young Churchill), would show prospective millhands being taught resignation and given a glimpse of

heaven that made industrial life bearable, and prospective statesmen, officers, or scholars being imbued with the urge to high endeavor here. If "work" too often denotes to unimaginative hymn-writers "missionary or clerical activity," its general significance varies according to what the worshiper expects to do, and how far he can choose his occupation or environment. It is at least worth considering whether each of the two ethics found in the New Testament, what Nietzsche dubbed the "slave-morality" of turning the other cheek and laying up treasures in heaven and also that of running straight races and fighting good fights, makes sense in different circumstances. The first applies to invalids, captives, industrial workers and, in most cultures, women, while the other applies to those blessed with energy, health, talents, and freedom to pursue their own courses. Perhaps during the period of economic and political upheaval from 1750 to 1850, with its famines and severe winters, a time of desperation for the poor and self-defense for the rich, the "slave-morality" was intensely meaningful. Before condemning or defending churches and hymn writers (she does both), the author needs to consider the nature of work and circumstance.

Her most interesting perception is of how slowly if at all, church adapted to the change from a hierarchial to an organic society brought about by industry, science and scholarship. *In extremis* we recall old hymns that assure us of old certainties and take us back to the farms where our forefathers, like those of Wordsworth's Michael, "toiled in the open sunshine of God's love." What Coleridge so clearly perceived and Hardy so poignantly lamented was rather a change from the organic



principle to the mechanical. Any Detroit car worker might contend that we have adapted no better than the Victorians, while any resident of that crime-infested inner-city might share the evangelical pessimism about human impulses unbridled by fear of the Lord as Judge.

Nowadays publishing costs force scholars to omit whole segments of their manuscripts. Nevertheless, attractively as Dr. Tamke presents her important material, *Make a Joyful Noise* would be a more convincing book if she had sacrificed some of her lengthy quotations and all of her repetitions for further analysis and discussion. Why, for example, did religious hypocrisy change from the pretence of virtue ridiculed by early Victorian novelists to the late Victorian failure to live up to unattainable ideals? Did those ideals cause early 20th-century Englishmen to think the world better than it was? Did the late Victorian switch from religious to patriotic fervor described in a fascinating quotation (reserved, alas, for a chapter note) predispose young men to fight the First World War?

Apart from its historical introduction, the book's most valuable sections deal with evidence readily categorized, such as stock images or mission hymns. In general, its argument appears not only to rest too much on poems of minor importance—to the neglect of "Jesus shall reign" or "Abide with me," hymns that influenced untold millions—but to neglect the part played by hymns in forming what was sound in Victorian society. With the evil fruits of permissiveness reeking all about us in juvenile vandalism, theft, alcoholism and drug-addiction, not to mention violence, we cannot so easily condemn Victorian hymnodists who

tried to instill habits of thrift, honesty, and hard work. Nor in the age of terrorism and tyranny can we so readily set aside a framework of belief that afforded Christian consolation and hope to multitudes of pestilential slums who indeed experienced this world as a desert wilderness. For all their hypocrisy and absurd cant, many evangelicals devoted their lives to abolishing slavery abroad and squalor, vice, and illiteracy at home.

Despite its defective use of evidence, *Sing a Joyful Noise unto the Lord* repays careful study as an initial shaft sunk into a new and rich vein. To my mind, Dr. Tamke's most valuable insight is her contrast between quietist and activist hymnody.

Lionel Adey  
Department of English  
University of Victoria  
Victoria, British Columbia  
Canada

**Book of Sacred Song.** 1978. The Liturgical Press, Collegeville, MN 56321. Single copy, \$6.50 (hard cover) or \$6.00 (soft bound).

The monks of St. John's Abbey, Collegeville, Minnesota, are synonymous with liturgical renewal in the American Catholic Church. Principally these Benedictines are divided into three parts: St. John's University, the prestigious periodical *Worship*, and the Liturgical Press. Like faithful followers of St. Benedict everywhere since their pre-medieval foundation, the monks of St. John's continue the principle of democratic subsidiarity even within their establishment. Thus the monks who edit the scholarly and pastoral *Worship* operate alongside of, but separate from those who publish books and hymnals at Liturgical Press. Critique

ists even within the monastery. Yet community of interest in furthering the cause of liturgical reform is an underlying characteristic of Collegeville. This *Book of Sacred Song* is actually the sixth edition of *Our Parish Prays and Sings* which was truly enthusiastically welcomed and widely used" in Catholic parishes throughout the United States since 1959. This new edition promises extensive additions "from contemporary and folk sources" and delivers on it. Beginning with 130 numbers from other publishing houses generally of a folk genre, there are over 500 other more traditional hymns and service settings carried over from earlier editions. Many inclusions are well-known to contemporary American parishes, from the St. Louis Jesuits group, the Jameans, Sebastian Temple, Melineau psalmody, Willard Jabusch, the respectable *Johannine Hymnal* (American Catholic Press), and one from Yonikus. All the hymns in this opening section have guitar chord indications. The melodies all appear to be easy to sing, some readily recognizable. However, the typesetting in the paperback pew edition which I am reviewing contains melody only, and while the stanzas are usually neatly stacked underneath the notes, the measures frequently spill over from stave to stave. To facilitate community singing a measure ought only rarely, and then for specific needs, be left open at the end of a line of music. Yet not only are measures left open-ended on the stave, oftentimes hymns spill over from page recto to verso. This practice, while perhaps saving on paper, is a hindrance to community singing, as people dislike flipping pages back and forth within a given hymn, not to mention the distracting sight and noise attendant!

Most current hymnals are much more careful about the typography and the psychological helps that aid assembly song. One particular hymn (M12, "Love that's freely given" by Ducote) has an annoying spelling of a syncopated quarter-note as a slurred pair of eighth-notes. Thus the pages are filled with slurred notes that look positively ugly and in no way facilitate the eye's reading of the syncopation. Again because of the unnecessary duplication of notes, the hymn spills over onto a third page. Different types are used, some too elite for general reading. The selection of folk hymns seems adequate and pleasing for congregational use.

The second division, "Hymns for Holy Mass," is more traditional, having appeared in earlier editions of *Our Parish Prays and Sings*. The subdivision into processional, offertory, communion, and recessional hymns implies the "four hymn" syndrome that many Catholic musical liturgists are anxious to overcome from the mid-60s. Still the divisions are basic and comprehensive. The traditional nature of most selections has a grass-roots appeal; these are indeed part of the conscious Catholic repertory of today. Occasionally, a *tessitura* is too extensive, as in "Accept, almighty Father" (29), rising from a low B-flat to a high D. Here and there a better translation should have been chosen, such as Gerard Manley Hopkins' immortal "Godhead here in hiding" instead of the paraphrase "Devoutly, hidden Godhead" going with the metrical pattern of the chant ADORO TE DEVOTE (35).

A very sizeable third division contains "seasonal hymns, antiphons, and psalms." In addition to the usual temporal cycle hymnody, certain special hymns to Christ and the Virgin Mary rarely seen today are

welcome. A pleasant instance is that superb paean, "Who is she that stands triumphant," (131), and another hymn of praise, "Round the Lord in glory seated" (163). Quite a nice selection of service music for mass is to be found here by the likes of Gerhard Track, Joseph Roff, and several monks of the Benedictine order and St. John's Abbey. An ample collection of psalmodic styles is contained in the *Book of Sacred Song*. Nos. 189-221 follow the chant psalm tones that correspond to the *Short Breviary* published by Liturgical Press. Nos. 346-379 are in a more contemporary setting after Gelineau/Deiss models and are intended for the responsorial psalmody according to season after the first readings in the Liturgy of the Word. A goodly number of "community refrains with choir texts" (nos. 244ff.) are psalmodic paraphrases, and imaginative ones at that! "Alleluias before the Gospel" follow, and select popular mass settings by Peloquin and Somerville are complemented by a collection of chant masses in Latin (Nos. 418-426). A final section is devoted to, "Hymn miscellany" which apparently signifies "old favorites," for it holds some gilded hymnody of the years preceding Vatican Council II. Thus one can read again "A priestly heart the Sacred Heart," and "Mother dearest, Mother fairest" alongside "Mother dear, O pray for me!" Well, I ask, why not? Pope John Paul II has been singing the Polish equivalents both in the Vatican and in Cracow.

So it is that this *Book of Sacred Song* covers an enormous range of hymnodic styles. It avoids the careful, classically "high church" vogue of GIA's *Worship II*; it is more extensive in range than its counterpart, *Peoples Mass Book* of World Library Publications. Its success is in its compilation

of popular, workable hymns and songs. Where it fails is in overabundance of "class." There are no really fresh or newly composed sounds in the book and thus contemporary harmony and challenging melodies, or any out-of-the-ordinary lyrics are sedulously omitted. Part of the great work of Liturgical Press has been to compile, simplify, arrange for common usage, and congregational response, through Roman liturgical books and rites. Historically this noble effort has lessened them into trouble. Most recently with their 1975 *Book of Prayer*, an excellent one-volume reduction of the huge reformed Liturgy of the Hours (10 volumes), they were forced to withdraw it from the American market by direct order of the Bishops' Committee on Liturgy! Yet their pluck is to be praised. I find much to laud in this current updated hymnal. Perhaps a closer link with scholarly colleagues in the esteemed Collegeville Abbey will make the next edition of this work-in-progress definitive and masterful.

Edward J. McKenna  
Glenview, Illinois  
Editor of Music Notes  
for *Liturgy* 70

• **The New Harp of Columbia** by W.H. and M.L. Swan. A facsimile reprint of the 1919 edition with introductory essays by Dorothy D. Horn and by Ron Petersen and Candra Phillips. 1978 University of Tennessee Press, Knoxville, TN 37916. \$12.50

The broad valley between the Cumberland Plateau and the Great Smokies was once the scene of much immigration into East Tennessee from the Northeast. Soon the singing-schools flourished, and with them came the demand for singing-school manuals. In Knoxville in 1848, W.H. and M.L.



Swan brought out the predecessor of this book, the *Harp of Columbia*. It must have been a rapid success, for the original edition of 1848 had become the "seventh edition" of 5,000 copies by 1855.

The *Harp of Columbia* was revised and in 1867 M.L. Swan issued *The New Harp of Columbia*. While there were enough changes in the 1867 book that we might consider it a totally different volume from the 1848 original, there were also numerous similarities. Even some imperfections of the 1848 *Harp of Columbia* are found in the 1867 *New Harp*, probably indicating the continued use of some of the 1848 printing plates.

How can the *New Harp* be classified? It is a late example of a typical American singing-school manual. Like its predecessors, it contains largely sacred or patriotic texts set to music, and contains tried and true examples from the past. It introduces the more popular newer hymns, and provides a showcase for the talents of the compiler.

Unlike many of its rivals, the *New Harp* was well printed, using a seven-shape notation. It contains a larger percentage of standard hymns (hymns included in contemporary hymnals used by the leading Protestant churches, especially tunes by the then-popular Lowell Mason) than most manuals.

The *New Harp* draws upon a wide variety of sources for its contents. The introduction discusses them in the following categories. (I shall point out only a few well-known examples.)

Psalm Tunes of European Origin  
DUNDEE, MEAR, OLD  
HUNDRED

Early American Tunes

A. Hymn Tunes

CORONATION, WINDHAM

B. Anthems

Including several by  
Billings

C. Fuguing Pieces

LENOX

III. Tunes Composed or Arranged  
by Lowell Mason

ANTIOCH, AZMON

ROCKINGHAM

IV. Tunes by Thomas Hastings

V. Other Standard Hymn Tunes

Frequently Appearing in the  
Hymnals of Various

Denominations

DUKE STREET MILES LANE,

PLEYEL'S HYMN

VI. Folk Hymns

GREENFIELDS, HOLY MANNA,

WONDROUS LOVE

VII. Contrafacti of Well-known  
Tunes

Including versions of "Auld  
Lang Syne" and "Home  
Sweet Home"

One of the most important functions of a reprint such as this is to put the old book into a proper historical perspective. Thus, the person seeking to purchase such a reprint should expect to find the older work placed within a framework of historical background, introductions, indexes, etc. The historical framework for this reprint includes two different introductions: "*The New Harp of Columbia And Its Music in the Singing-School Tradition*" by Dorothy D. Horn and "East Tennessee Harp Singing" by Ron Petersen and Candra Phillips. There are three tables: "Comparative Data: *The Harp of Columbia and The New Harp of Columbia*," "Schedule of Traditional Harp Songs in East Tennessee," and "Tunes Led at Headrick's Chapel in 1976."

*The New Harp of Columbia* is a part of a living tradition that the purchase

of this reprint might inspire people to attend an "Old Harp Singin'." Then the book will come alive!

James A. Rogers  
First United Methodist Church  
Springfield, Illinois

**Hymns III.** Church Hymnal Series III. 1979. The Church Hymnal Corporation, 800 Second Ave., NY 10017. Spiral-bound, \$6.50; soft-bound (lots of 10), \$3.25 each.

*Hymns III* is another step toward a new hymnal for the Episcopal Church. It was prepared by that body's Standing Commission on Church Music which has already issued a number of publications of Communion settings and other liturgical materials as well as hymns of a variety of styles and periods. This book is all hymns, and has pretty much the look of *The Hymnal 1940*. It presents somewhat the same range of materials as that book, and there is little that is surprisingly new. The preface declares the intent of the commission to be responsive to the needs of the new Prayer Book and the three-year lectionary. A glance at the indices and tables shows considerable success in this direction for a collection of only 150 hymns.    "

The hymns are arranged in two sections: proper hymns for the seasons and special observances, and general hymns. The latter are arranged in alphabetical order.

The debt of this collection to other publications is immediately apparent, and more power to the compilers for picking up worthy materials wherever they are to be found. A check of the contents with the excellent *Lutheran Book of Worship* (1978) shows unmistakably that the two editorial committees were on the

same wave length. Very apparent are inclusions from *Southern Harmony*, *The Scottish Psalter*, English collections from *Hymns Ancient and Modern* to the present, *Ecumenical Praise*, and others.

The large number of chorales is welcome—a quick scan turned up 260. Catherine Winkworth, sometimes passed by in favor of other translators in the 1940 book, is represented by nine translations. There are several new plainsong melodies—always followed by alternate tunes in more familiar style, and several of the great ancient texts appear in new translations. Members of the Hymn Society will be pleased to find two texts from its publications. I wish there were more.

It seems that only one tune may have been written for this collection, but there are many new arrangements. These present considerable variety of texture—even instrumentation. Guitar chords appear for many, and sometimes piano and other instruments are suggested. This reviewer finds in the harmonizations much that is refreshing, although some seem too busy, some too sparse, and, here and there, there are some really ugly sounds. Several tunes appear in two versions—often a standard setting and then a fauxbourdon, sometimes in two settings in different textures by the same arranger. In a trial book this is fine, and it will be interesting to see which items gain the greatest acceptance. It would seem that an eventual choice must be made for the "big book" to come.

A few questions arise. There are here a few repeats from the commission's earlier publications such as *More Hymns and Spiritual Songs*. Are these the only hymns from those collections still being considered for

clusion in the new hymnal? One would hope not. For instance, this book has no texts by Fred Kaan; *More Hymns* had eight. This book does not make a big thrust forward with texts or tunes. To be sure, we find tunes by Albright, Hampton, and Persichetti, and texts by Brokering and Wren, but these are items already known to us through other collections. We wonder if there will be a large scale search for new texts and tunes such as proved so fruitful in the late 1930s.

Wilbur Held  
Claremont  
California

**The Sacred Harp: A Tradition and Its Music** by Buell E. Cobb, Jr., 1978. Pp. 245p. The University of Georgia Press, Athens, GA 30602. \$10.00

Since the beginnings of research into the white spiritual and the shape-note tunebooks that contain them, most of it has been done by persons outside of this tradition itself. American musical culture has certainly been the richer for the research of these individuals such as George Pullen Jackson; yet even the best of their research has lacked the intimate perspective that comes from only one who has lived and sung in this tradition most of his or her life. That perspective has finally come from the research of Buell E. Cobb, Jr., a Denison Revision *Sacred Harp* singer. Cobb gives us a new view of the *Sacred Harp* singer's world as well as some new insights into and information on the history of the tunebook.

His first chapter deals with The Tradition, an introduction for the reader to *Sacred Harp* singing, shape-note tunebooks, texts, and customs. Cobb has tried to make the chapter readable to a general reader and has succeeded admirably. Yet there are

some instances where his omission of detail can be misleading. Cobb indicates on page four that the English solmization system brought to Colonial America was: *fa, sol, la, fa, sol, la, mi, fa*. He then mentions that shape-notes were invented to aid music reading without indicating their country of origin. The reader could possibly interpret the country of origin for shape notes to be England instead of America. I particularly enjoyed reading the section on customs and techniques in this chapter; it gives a tremendous amount of information on the *Sacred Harp* tradition.

In the chapter on The Music, Cobb gives a concise discussion of many well-known aspects of *Sacred Harp* music. One point I would have liked him to emphasize in greater detail is that in a tonal music composed by individuals knowledgeable in choral performance like *Sacred Harp* composers, voice crossings abound as in Renaissance choral music. I would have also liked some more discussion of the 20th-century folk hymn by the Densons, O. A. Parris, and A. M. Cagle, since their compositions are well-loved by many *Sacred Harp* singers. Yet Cobb has done well with this particular chapter which could have been very difficult to read for an individual without a background in music theory or history.

The chapter on The Background and History is very well-written. I found the material on E. J. King to be particularly interesting. Although King was the co-compiler with B. F. White of the *Sacred Harp* in 1844, little information has been published on him. Cobb's material on King gives us more access to details that are not widely known. I also found the chapter on The Revisions to be particularly fine. Cobb has compressed



much historical material into a compact, easily readable chapter. His acknowledgement of the contributions of W. M. Cooper to *Sacred Harp* performance practice through the addition of the alto part to the three-part folk-hymns as well as his promotion of the tunebook's popularity is one long overdue. Most Denson Revision singers in the past have tended to disparage Cooper's revision of the *Sacred Harp* as a spurious book, not really within the traditions of *Sacred Harp* singing since its publication in 1902. Although one can find aspects of the Cooper Revision that are questionable, e.g. obvious plagiarism, the book has extended *Sacred Harp* singing into areas where White's book was probably little-known: Southern Mississippi, Southern Louisiana, and Eastern Texas. Although Cobb is a Denson Revision singer, he has been very even-handed in discussing the Cooper Revision which indicates to me that the partisanship between the two major revisions of the *Sacred Harp* has weakened and has less validity among many present singers.

The chapter dealing with 'The Conventions I found less interesting than the others, although it too is well-written. I suspect that this comment is due largely to the fact that I do not participate annually in many of the conventions mentioned, so do not have a sense of their history as many singers do. For those singers who have participated for many years in these conventions, I imagine Cobb has presented some details of the conventions that have been previously unpublished.

The final chapter titled *The Outlook* is an attempt on the part of a *Sacred Harp* singer and historian to assess the future of this tunebook. His description of the state of current *Sacred Harp* singing is accurate, but

his assessment of its future is difficult for this reviewer to evaluate as being cautiously pessimistic or optimistic. Cobb nowhere comes to grips with how the tunebook is going to perpetuate itself and perhaps it would have been inappropriate for him to express his personal opinion on the problems in this scholarly publication. Yet the problem exists and must be met to perpetuate *Sacred Harp* singing. One useful Appendix gives dates and locations for the various revisions' singings. The other Appendix gives a group of representative *Sacred Harp* songs. Four photographs of various *Sacred Harp* activities are also given. I found the one of the late Rufus Denson Edwards to be particularly outstanding and was personally moved by it.

I have eagerly anticipated the publication of this book since I heard of it in 1975. I have not been disappointed with the waiting period of over three years. Cobb has done an outstanding job of writing a highly readable yet scholarly publication on this unique type of American music.

James Scholten  
Ohio University  
Athens, Ohio

**Klinkend Geloof**, edited by A. C. Honders; the Hague, Boekencentrum, 1978; 110p., no price indicated (soft bound)

Early in 1978 Dr. Honders, Director of the Institute for Liturgical Science at the University of Groningen, and six of his associates, gave a series of addresses on Dutch radio on the history of Dutch ecclesiastical and spiritual song. Those addresses have been collected and published under the title *Klinkend Geloof* which might be translated *Faith That Makes a Noise*.

The meaning of the distinction between *ecclesiastical* and *spiritual* song

comes apparent in the first chapter which is by Dr. Honders himself. Early in its history the Dutch Reformed Church decided that only the 150 psalms of David and the New Testament canticles could be used in public worship. That did not mean, however, that there was not a large parallel body of hymnological material used at home or in schools. The psalms and canticles are ecclesiastical song while the others are spiritual.

Succeeding chapters trace the whole story of Dutch hymnology beginning with the *Souterliedekens* (little songs from the Psalter) of the early 16th century, through the rival psalters of Dathenus and Marnix van Sint Aldegonde, offering some reasons why it was Dathenus' version that was adopted even though it was inferior in many ways to its rival. A new translation of the psalter appeared in 1773, but the significant hymnic development of the 18th century was the increasing production of spiritual songs by pietist leaders, threatening the exclusive use of the psalms in worship.

In 1806 with the volume *Evangelical Songs*, published with the official sanction of the Dutch Reformed Church, the exclusive use of the psalms in worship came to an end. It

was a controversial volume, rejected by many of the more conservative sections of the church. Nevertheless, it was succeeded in 1866 by a new edition, the first, incidentally, to have a musical editor. Strangely enough, there was no new hymnal for Dutch Reformed Christians until 1938 when the volume *Psalmen en Gezangen* appeared. *Psalmen en Gezangen*, under van der Leeuw of Groningen, became the first truly ecumenical hymnbook in Dutch history.

The final chapters discuss the ecumenical aspects of Dutch church music and offer a kind of summary of the significance of music and song in the life of the Dutch churches today.

It would be a pity if this excellent presentation of a little known part of the history of church music could not be made available in English so that it might have a wider audience. Those who can surmount the linguistic barrier will find this little book an amazingly compact presentation of several centuries of hymnological developments about which very little is known in the English-speaking world.

Howard C. Hageman, President  
New Brunswick Theological  
Seminary  
New Brunswick, New Jersey

### Handbooks and Companions

(continued from page 47)

Revised editions of 1924 & 1936

New enlarged edition, 1948.  
xxxvi, 416p.

924 *The Library of Christian Hymns*  
by John Dahle, English  
translation by M. Casper  
Johnshoy. Volume One.  
Luther Memorial Publishing,  
Starbuck, Minn. 320p.

Re-issued, Augsburg Publish-  
ing House, Minneapolis  
Volume Two, 1927. Augsburg  
Publishing House. [ii], 321-  
645p.

Volume Three, 1928. [ii], 647-  
882p.

(Companion to *The Lutheran  
Hymnal*, 1913)

Reprinted, AMS Press, New



## Footnotes

- 1926 York, 1970, 1975  
*The Music of Fellowship: An Historical Outline of the Music of the Fellowship Hymn Book* by F. J. Gillman. National Adult School Union, London. 29p.
- 1926 *An Historical Account of The Church Hymnary, Revised Edition* by T. F. Kinloch. W. Heffer, Cambridge. xvi, 89p. Reprinted, 1927  
 Revised edition, 1928, xvi, 94p.

- <sup>1</sup>Vol. 30, no. 3 (July, 1979) p. 205; no. 4 (October, 1979) p. 269  
<sup>2</sup>*The Christian Psalmist* (Glasgow, 1825)  
<sup>3</sup>*Hymnology: a Dissertation on Hymns* (Bristol, 1800)  
<sup>4</sup>For a sketch of Cremer's life, see Metcalf's *American Writers and Compilers of Sacred Music* (New York, 1924) p. 249-255  
<sup>5</sup>38 Wesleyan items are discussed, but the Charles-town collection of 1737 is omitted. Wesleyan items are in Julian's list, p. 1259f.  
<sup>6</sup>See Low's *Index to the English Catalog of Books, Vol. II* (London, 1876) p. 362

Statement of ownership, management and circulation (Required by U. S. C. 3685) 1. Date of filing: September 26, 1979. 2. Title of publication: *The Hymn*. 3. Frequency of issue: quarterly. 4. Office of publication: National Headquarters, Wittenberg University, Springfield, Ohio 45501. 5. Location of headquarters: Wittenberg University, Springfield, Ohio 45501. 6. The names and addresses of the publisher and editor-managing editor are Simmons Press, New Orleans, Louisiana and Dr. Harry Eskew, 3939 Gentilly Boulevard, New Orleans, Louisiana 70126. 7. Owner: The Hymn Society of America, a non-profit organization, National Headquarters, Wittenberg University, Springfield, Ohio 45501. 8. The known bondholders, mortgagees and other security holders owning or holding one percent or more of total amounts of bonds, mortgages and other securities: None. 10. Average number of copies each issue during preceding 12 months: Total number copies printed: 3,500; paid circulation to subscribers by mail or by other means: 2,909; sales through newsdealers or otherwise: none; free distribution by mail or by other means: 300; total distribution: 3,209; copies not distributed: 291; returns from news agents: none; total distribution: 3,500; actual number copies of single issue published nearest to filing date: 3,500. I certify that the statements made above are correct and complete. Signed, W. Thomas Smith, Executive Director.

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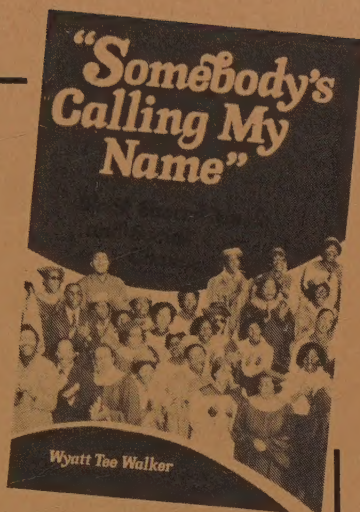
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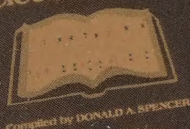
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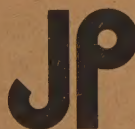


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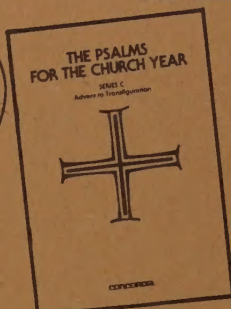
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